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R AUGUST



“Isolation and adventure remain the greatest allures of Chilean Patagonia.”

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ON THE COVER

THE 2015 BENTLEY MULSANNNE SPEED;
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Summer Sneakers

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August iPad Bonus Feature Exclusive Explorers

From bags to boots, these designs from Ghurka, Louis Vuitton, and other leading brands will lend a sense of style to your next adventure—or at least a sense of adventure to your style.

BY ANUSH BENLIYAN



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Grandiose Tour

IN EARLY JULY of 1824, the *Florida* sailed into British waters bearing a curious cargo from the Eastern Mediterranean: a tin-lined coffin containing a cadaver and numerous jars in which vital organs floated lugubriously. For weeks, these remains had served as a point of contention between representatives of Ottoman-controlled Greece and British authorities, who insisted the body be repatriated to England. Upon delivery, however, the contested corpse caused further discord. Westminster Abbey refused to

provide a resting place for the casket's infamous occupant, and the publisher John Murray quarreled bitterly with the dead man's friends over the deceased's final manuscript, which, for propriety's sake, was ultimately committed to the flames of a fireplace.

Thus ended the gaudy grand tour of George Gordon Byron—a restless wanderer whose personal conduct finds its closest parallel in the peccadilloes of his own invention, the fictional Don Juan. Dissipation, after all, was a family métier: Byron's father, “Mad Jack,” seduced a married noblewoman, by whom he sired a daughter, only to leave her for Byron's mother, who endured similar treatment. An

admirer of Napoléon Bonaparte with a taste for conquest, the handsome Byron embraced the paternal model: By the time he graduated from Cambridge, he had few mysteries left to discover. “My passions,” he later wrote, “were developed very early.”

Though the Napoleonic Wars presented challenges to such undertakings, in 1809, the 21-year-old Byron, anxious to shed English moral conventions, embarked on the first of his adventures, which carried him to Portugal and then Spain. There, the twin prospects of sex and death—the bordello and the corrida—captivated his imagination. Art and life were to him one, and he wrote of the Spanish women, “form'd for all the witching arts of love,” and of the ring, where “foams the bull,” streaming “from his flank the crimson torrent.” He composed a semiautobiographical poem recounting his progress, which led next

to Albania—then considered a semi-savage backwater governed by Ali Pasha, a Muslim chieftain renowned as much for his cruelty as for his appetite for young women and young men. Byron, who adopted local dress (pictured), reveled in the attentions of the pasha, who implored the young poet to visit him often “at night when he was more at leisure.” On reaching Turkey, Byron, ever in character, imitated Leander by swimming the Hellespont and, in Athens, took up the cause of Greek independence—an enthusiasm that remained with him to his final days.

The fruit of his exploits, the first cantos of *Childe Harold's Pilgrimage*, published in London in 1812, bewitched a war-weary populace eager for escapism and quickly became a best seller. “I awoke one morning and found myself famous,” recalled Byron, who used his celebrity to his advantage in a series of torrid affairs that, as one paramour noted, made him “dangerous to know.” To assuage rumors, he married the well-bred Annabella Milbanke, yet this respectable facade crumbled when his corruption of his half-sister by his father's first marriage, Augusta Leigh, came to light.

Always more at home when abroad, Byron fled England in 1816. He lived with friends Mary Godwin and Percy Bysshe Shelley in Switzerland for a time and managed there to impregnate a former mistress, Claire Clairmont. Next, he traveled to Italy, where he formed a romantic bond with a married noblewoman, Countess Teresa Guiccioli. After obtaining a separation from her husband, Guiccioli followed Byron to Genoa, but the peripatetic poet grew restless with their domestic arrangement and, in despair over the loss of his friend Shelley, who died in a boating accident, resolved to raise an army to fight for Greece.

As keenly aware of his persona as of his peril, he sent the two volumes of his memoirs to London for publication before keeping his rendezvous with fate. This legacy seemingly secured, he set out for the theater of battle, puffed with quixotic ambitions and attired in a uniform produced by a costume maker from the Italian opera. Yet life, in Byron's case, refused to imitate his art: Before the first shot sounded, the would-be hero caught a chill and died 10 days later. His body, which he asked not be hacked in combat, was hacked instead during an autopsy; and his epic tale of trysts and travels ended ignominiously in the grate of the man he supposed would preserve it for posterity. **R**

BRETT ANDERSON
SENIOR VICE PRESIDENT, EDITOR IN CHIEF



Lord Byron's personal conduct finds its closest parallel in the peccadilloes of his own invention, the fictional Don Juan.

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A man and a woman are sitting on white lounge chairs outdoors. The man is wearing a yellow shirt and the woman is wearing a light blue shirt. They are both smiling and looking at each other. The woman is holding a glass of water with a lemon slice. They are sitting on a paved area next to a low stone wall. In the background, there are lush green trees and a clear blue sky.

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BUCKET OF FUN

1927 Ford Track T Roadster



I

N THE 1940s and early '50s, the still-ubiquitous Ford Model T was a popular platform for early hot-rodders, whose basic formula was to take that car's simple frame, cover it with a lightweight body or strip off the original body's fenders and bumpers, and stuff it with the most powerful engine they could afford. This hot rod was originally constructed in the

1960s—when Model Ts were becoming scarce—with a handmade frame and a fiberglass body that was a replica of a prewar Model T dirt-track racer. The vehicle was acquired two decades ago by its current owner and has undergone numerous mechanical refinements.

A recent two-year rebuild completed by Chopit Kustom (chopitkustom.com), a three-man father-and-sons



THE HAND-BUILT NOSE
AND HOOD ARE STYLED
TO EMULATE THOSE
OF AN INDY-TRACK CAR
FROM THE 1940s.



shop in Stanton, Calif., entailed replacing the fiberglass shell with an original 1927 Model T roadster body. This style of hot rod is known as a T-bucket because of the bucket-shaped body of the Model T roadster. Channeled 8.5 inches, the body sits low on the frame and features a hand-built nose and hood styled to emulate those of an Indy-track car from the

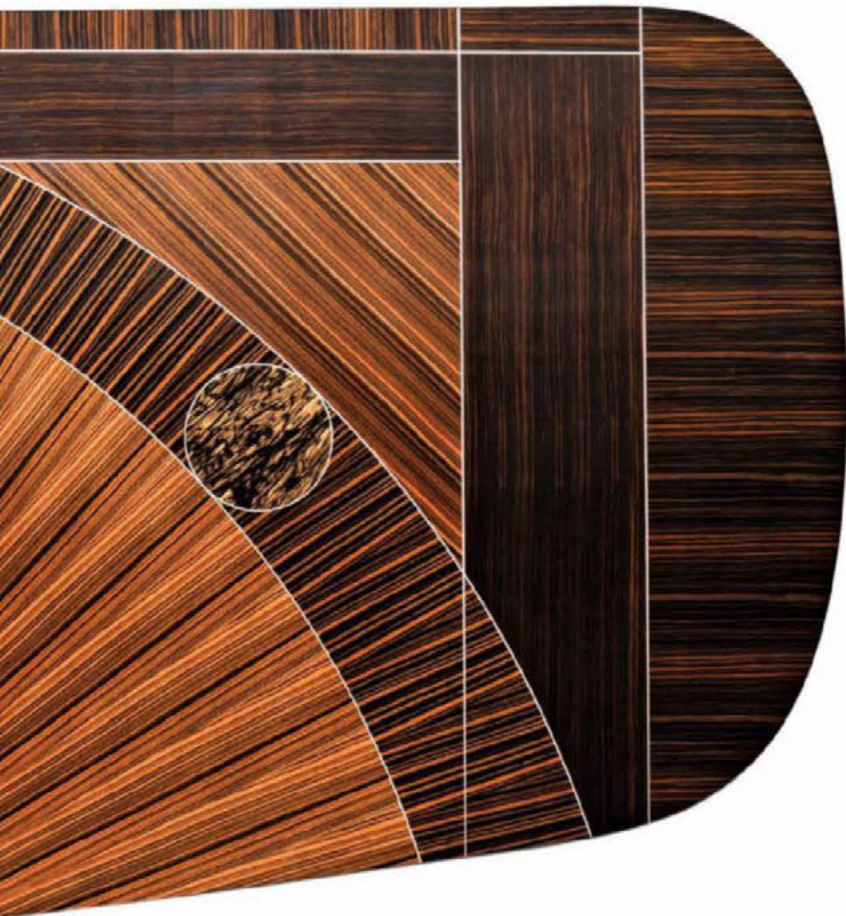
1940s. The vehicle is also fitted with a chopped and raked Duvall windshield, Kinmont disc brakes, and polished-aluminum wheels.

Like the early hot rods, this T-bucket is light and mighty. It weighs well under a ton and is powered by a polished-aluminum, 350 cu in V-8 engine topped with dual four-barrel carburetors. —ROBERT ROSS

EBONY AND IVORIES

Furniture designer Frank Pollaro lends his woodworking expertise to a milestone model from Steinway & Sons.





POLLARO SPENT
FOUR YEARS CREATING
THE FIBONACCI,
HIS SIXTH DESIGN FOR
STEINWAY & SONS.

OVER THE PAST 15 or so years, Frank Pollaro—a New Jersey-based furniture designer known for his intricate wood inlays and marquetry work—has amassed what he believes is the world's largest collection of Macassar ebony, a rare, ornately streaked, and naturally lustrous wood that ranges in color from medium brown to jet black. To create the veneer for this 9-foot-long grand piano, the 600,000th offering from Steinway & Sons, Pollaro used six logs from his collection of more than 500, choosing them for their especially rich color and straight grains. "I love the formality of ebony," says Pollaro, who laid the veneer with synthetic ivory to evoke French designer Émile-Jacques Ruhlmann's art deco work from the 1920s. "I want the

piano to become more interesting the closer you get to it," he says, "so you can't stop until you are right on top of it." Dubbed the Fibonacci in reference to the spiral design that graces the top board and music rack, the piano is priced at \$2.4 million. It joins Steinway & Sons' line of milestone pianos. The 100,000th was presented to Theodore Roosevelt during his presidency and is now part of the Smithsonian's permanent collection. The 300,000th was given to Franklin Delano Roosevelt and remains in the East Room of the White House. "[The Fibonacci] is a work of art," says Gavin English, the general manager of Steinway & Sons California. "It would be the crown jewel of any home, but there has to be enough room for the sound to breathe." —AMANDA MILLIN

R Of Note

From David Arnold,
Senior Vice President/Group Publisher
of *Robb Report*

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ELEMENTS OF STYLE

Driving Range

IT IS NOW easier than ever to have driving moccasins that suit your wardrobe—and maybe even match the color of your car. The new **Salvatore Ferragamo MTO Driver** (ferragamo.com), a made-to-order driving-shoe service, allows you to select from a range of colors and hides for the uppers and a variety of finishes for the signature horse-bit-shaped hardware. You can also choose the color of the rubber sole. The service is available online and at Ferragamo stores. The leather moccasins shown here are priced at \$750, and the crocodile models are \$2,400. The footwear, which is made at Ferragamo's workshop in Florence, Italy, requires up to two months for delivery. —JILL NEWMAN

Travel Essentials

NEW COLLECTIONS OF leather bags from **Louis Vuitton** (louisvuitton.com) trade the fashion house's logo-adorned and textured Epi hides for deep-colored, smooth leathers. The bags in the new Ombré line feature a hand-applied patina that creates a subtle shadow effect on the charcoal-gray Lockit carryall shown here (right, \$5,000). The polished-leather bags and accessories in the Eclipse collection include a phone case, a camera bag, and this roomy, black top-of-the-line Alize weekender (far right, \$6,200). Other items in the Eclipse series are priced from \$880.

—ANUSH BENLIYAN



Evolving Threads

THIS IS A new era for **Hickey Freeman** (hickeyfreeman.com), a brand founded in 1899 in Rochester, N.Y., where it still produces its tailored clothing. Its traditional suits, which have been worn by U.S. presidents Dwight Eisenhower, Lyndon Johnson, and George H.W. Bush, have been updated with lighter-weight canvas linings, natural-sloping shoulders, and slimmer silhouettes. The brand's more contemporary look is exemplified by the velvet dinner jacket (\$1,595) and wool flannel trousers (\$350) shown here. Hickey Freeman's expanded offering of fabrics includes additional super-lightweight Loro Piana wools, wrinkle-resistant materials, and vicuña. —J.N.



FOREVER IN FASHION

Like all classic designs, **John Lobb** loafers (johnlobb.com) never go out of style. The wing-cap Warwick (below, \$1,795) and the unlined Wisley (bottom, \$1,480) are both finished with intricate hand-stitched details. At the company's workshop in Northampton, England, the cobblers employ many of the same techniques and tools that were used in 1866, when the company was founded. The company says the construction of each pair of loafers involves a 190-step process. —J.N.



A New Day for Champagne Gosset



The oldest Wine House in Champagne: Aÿ 1584



Sartorial Sneakers

DO NOT BE fooled by the fine materials: The latest sneakers from **Tod's** (tods.com) are designed for performance. They feature authentic sports construction and cushioned running soles. Nevertheless, they will pair as well with suits as with sportswear. The collection includes the sneakers shown here: a suede-and-tweed lace-up model (right, \$525) and a leather-and-check-tweed double monk-strap model (far right, \$645). —CAROLYN MEERS



RAIN MAKER

Tucked away on the Via Ripamonti in Milan, Italy, the family-run **Maglia Umbrella Company** (ombrellimaglia.it) has been crafting fine umbrellas since 1854. Each umbrella requires approximately 70 steps to make and is mounted on a solid natural-wood stick or metal shaft. The fabric model shown here (\$400) features a handwoven leather handle. The company's bespoke umbrellas can be made with alligator, lizard, or silver handles, and in a variety of fabrics including jacquards and tartans. The starting price is \$300. —PAIGE REDDINGER

PATTERN PLAY

Fall sweaters packed with personality.



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REFINED DESIGNS

Fast Times

AT THE TOUCH of a button, the speedometer of the **Brevia Genie 03** (brevia-watch.com) rises about a quarter of an inch from the dial to measure wind speed, and uses that reading to calculate and display the velocity at which the watch and its wearer are traveling. The feature allows bicyclists, motorcyclists, drivers, and even speedboat pilots to instantly determine their speed by exposing their wrist to the air. The speedometer—or Speedmeter, as it is labeled on the watch's dial—displays speeds in kilometers per hour, from 20 to 200. The Genie 03, which is self-winding and constructed with a titanium case, is priced at \$52,000. For sailors, Brevia offers a limited edition of the watch equipped with an anemometer for measuring and displaying wind speed (in knots). A translucent blue time dial underscores the watch's nautical theme. Earlier Genie models from Brevia, a small Swiss brand, measured and displayed barometric pressure and altitude and provided weather forecasts. —JAMES D. MALCOLMSON



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WRITING THE HIGH NOTE

THE MOST EXCLUSIVE piece in the new collection honoring the Italian tenor, the **Montblanc Patron of Art Luciano Pavarotti Limited Edition 98** (montblanc.com) sports a red-lacquer guilloché barrel overlaid with an 18-karat-gold skeletonized depiction of a Chinese dragon. The design is a reference to Giacomo Puccini's opera *Turandot*, which is set in ancient China and is the source of Pavarotti's signature aria, "Nessun dorma." A jasmine flower carved from white jade is mounted on the top of the cap, and an engraved image of Pavarotti adorns the 18-karat-gold nib. The pen will be limited to 98 pieces—a nod to the year that Pavarotti received the Grammy Legend Award. —JOHN LYON



Diamonds Uncut



IN HER NEW jewelry collection, the designer **Sally Agarwal** (sallyagarwal.net) uses Polki diamonds, which she favors for their luminous, softly tumbled look. The diamonds are left largely unaltered from the mine, so they have no facets, yet they are radiantly white. "Polki diamonds have their own natural, organic quality," says Agarwal, who is based in London and launched her collection last year. "The stones are beautiful but not as showy as typical faceted diamonds, so I can use sizable shapes in my designs." Her collection includes the \$3,500 18-karat-gold earrings shown here, as well as more elaborate pieces that combine Polki diamonds with emeralds, sapphires, and rubies. —JILL NEWMAN



Cluster Sampling

FOR EACH OF his beaded jewelry designs, **Chris Davies** (chrisdaviesnewyork.com) begins with a handmade 18-karat-gold setting that he covers with hundreds of gold beads woven together with fine steel threads to create a voluminous texture. "The clustered-bead patterns are from ancient jewelry," says Davies, who is based in New York and studied art history and fashion design before becoming a goldsmith's apprentice. His newest collection showcases bright-colored gemstones such as orange carnelian, pink sapphire, and green demantoid garnet. The lime-citrine-and-gold earrings shown here are priced at \$8,950. —J.N.

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MAGNIFICENT MACHINES

Pumped-Up Porsche

MORE POWER, LESS weight, and improved aerodynamics make the new \$176,000 **Porsche 911 GT3 RS** (porsche.com) a more race-ready version of the already formidable 911 GT3. The 4-liter flat-6 that powers the RS is the highest-displacement engine of any street-legal 911 variant. It produces 500 hp, which is 25 hp more than the engine of the GT3. The body of the RS is visually distinguished by wider fender flares and features a magnesium roof, along with front fenders and luggage- and engine-compartment lids all in carbon fiber. Together, the body panels weigh 22 pounds less than those of the GT3. The aerodynamic enhancements include larger front-fender air intakes, which evoke Porsche's historic 935 racer. The PDK transmission shifts automatically or, for serious track work, with paddles. The manual transmission of the previous-generation GT3 RS is a memory that will seem as distant as the cars in the rearview mirror. —ROBERT ROSS

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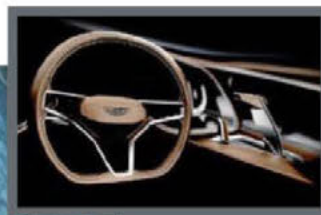
Street to Sea

SET TO DEBUT at the Monaco Yacht Show in September, the **Quintessence Yachts Aston Martin AM37** (quintessenceyachts.com) represents a collaboration between the newly established Dutch boatbuilding brand and the British automaker. With input from Aston Martin, the boat was designed by Mulder Design, a Dutch firm for naval architecture, engineering, and design whose portfolio includes—in a coincidental connection to Aston Martin and its association with James Bond—the superyachts *Octopussy*, *The World Is Not Enough*, and *Moonraker*. The AM37 features a high-tech composite hull, carbon-fiber structural components, an interactive voice-control system, and a high-definition touchscreen for controlling navigation and multimedia functions. Two variants of the boat will be offered: the standard AM37, a vessel Quintessence describes as “a *gran turismo* leisure



powerboat” that can reach speeds of about 44 knots, and the AM37S, which has a top speed of 52 knots. The company will announce prices at the Monaco launch.

—SHAUN TOLSON



MAKING WAVES

The AM37S will reach a top speed of 52 knots.

GRAY AREAS

Leica's new monochrome camera.

The German optical company known for its sleek designs and technical superiority has launched a new black-and-white digital camera. The **Leica M Monochrom (Typ 246)** (leica.com) is a significant upgrade to the world's first black-and-white digital range-finder camera, which Leica invented in 2012. Priced at \$7,450 (for the camera body only), it brings a more robust lineup of features, including a 24-megapixel full-format CMOS sensor with a maximum ISO of 25,000, a live-view mode, and high-definition video recording. The absence of a color filter array produces the fortuitous side effect of unprecedented sharpness, even in low-light conditions.

—JACKIE CARADONIO



COMING TO CANNES

THE LATEST ADDITION to the Ferretti Group-owned brand's Coupé line of sporty and stylish motor yachts, the **Riva 76** (riva-yacht.com) will debut publicly at the Cannes Yachting Festival in September. It features more than 430 square feet of glazed surfaces, allowing natural light to fill the cockpit and main saloon and also to illuminate the full-beam (18 feet) master stateroom and two other en suite cabins. The standard propulsion system includes two 1,550 hp engines, which produce a maximum speed of 33 knots and a cruising speed of 29 knots. The boat's starting price is available upon request. —S.T.



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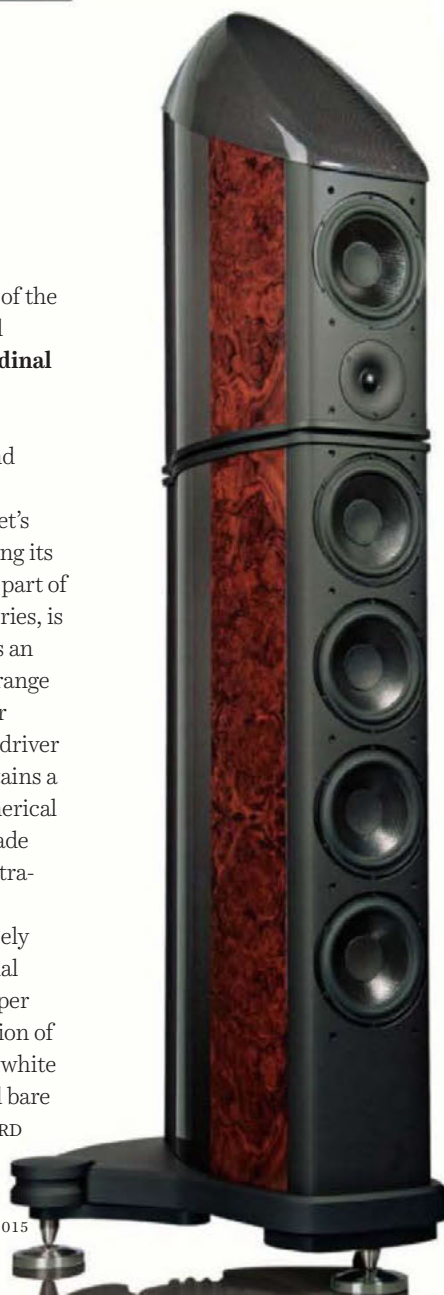


Cutting-Edge Security

NAMED FOR THE organically patterned steel that was used to make swords in the Middle Ages, the **Brown Safe Damascus Steel Chronos** (brownsafe.com) is the latest limited-edition watch safe from the Southern California-based company. The safe, which is priced at \$98,500 and will be limited to 10 examples, features Damascus-style detailing on the exterior of the locking mechanism. Inside, the patterning adorns the door, the fronts of the three drawers, and the spaces between the 16 watch winders. The interior is lined with black leather, and the exterior is finished in a high-gloss metallic gray. Like all models in the company's Chronos line, the Damascus Steel edition is equipped with a built-in alarm system, as well as a GPS tracking system—in case someone absconds with the safe, which stands 4 feet tall and weighs 1,350 pounds. —LARRY BEAN

Cardinal Rules

THE CURVED SHAPE of the 6-foot-tall, 265-pound **Wilson Benesch Cardinal** loudspeaker (wilson-benesch.com; available in the United States through the Sound Organization, soundorg.com) is designed to maximize the cabinet's internal volume while minimizing its reflective surfaces. The cabinet, part of the British brand's Geometry Series, is made of carbon fiber and houses an array of 7-inch drivers: two midrange and two bass drivers in the lower section and an upper-midrange driver in the upper section. It also contains a 1-inch high-dispersion, semispherical tweeter. The driver cones are made from isotactic polypropylene, ultrarigid yet inherently dampened, allowing them to be more precisely tuned at the factory. The Cardinal speakers are priced at \$115,000 per pair and are available in a selection of finishes that includes black and white gloss, various wood veneers, and bare carbon fiber. —BAILEY S. BARNARD



WALK ON

The Japanese electronics giant's latest attempt to modernize its Walkman brand, the **Sony Walkman NW-ZX2** (sony.com) delivers portable music with a level of fidelity that makes the Apple iPod and similar players seem downright dated. The casing of the new \$1,200 Walkman, which weighs about half a pound, is made with brushed aluminum alloy and textured black leather. The 4.6-inch touchscreen displays the intuitive Android operating system and 720p HD video. The device offers 128 gigabytes of built-in memory (a microSD card slot can double the storage capacity) and a battery that enables 16 hours of continuous playback of music files with resolutions as large as 24 bits/192 kHz. The Walkman's Wi-Fi and Bluetooth connectivity enables users to browse the web, download apps, and play music wirelessly. —B.S.B.

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GRAND OPENING

Southern Star

OPENED IN JUNE within South Africa's 17,000-acre Timbavati Nature Reserve, the eight-suite lodge **Makanyi** (makanyilodge.com) offers an exclusive base in a prime safari setting adjacent to Kruger National Park. Guests spend their days exploring the abundant surroundings—where sightings might include a breeding herd of elephants protecting its young, a pride of lions sleeping in the grass, and a leopard stalking its prey—but the experience back at Makanyi is no less extraordinary, thanks to a water hole at the lodge's center that regularly attracts big game. Thatch-roofed suites adorned with woven baskets and leather trunks provide a worthy diversion from the great outdoors. Equally inviting are a spa offering therapies by the South African skin-care brand Africology, and a restaurant serving



INTO THE WILD

Makanyi's suites and main lodge, with their sweeping thatched roofs and stacked stone walls, blend into the South African savanna.

Cape Malay curry, barbecued venison, and other regional delights. The best way to unwind, however, is fireside at Makanyi's *boma*, blanketed beneath thousands of twinkling stars. —JANE BROUGHTON

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Euro Escapes

New retreats from the Tuscan hills to the Balearic Islands.



Caselveccio



Masseria Petrarolo



Cugó Gran

SUPER TUSCAN ♦ Unveiled in April in the southern Tuscan region of Maremma, the seven-bedroom **Caselveccio** (available through Homebase Abroad, homebaseabroad.com) sits among rosebushes, lavender gardens, and rolling Brunello vineyards. Panoramas of the Ombrone Valley can be seen throughout the estate (price available on request), which features an infinity-edge pool and expansive alfresco terraces.

FARM REFRESH ♦ Puglia's 75-acre **Masseria Petrarolo** (masseriapetrarolo.com) emerged in June from a four-year renovation that converted the former 17th-century farmhouse into an elegant Adriatic escape ideal for entertaining. Highlights of the eight-bedroom estate (priced from about \$13,000 per week) include a rooftop swimming pool, a hammam, and acres of olive and almond groves.

SPAIN ATTRACTION ♦ On Menorca, the 197-acre **Cugó Gran** (available through Red Savannah, redsavannah.com) debuted in June with 11 bedrooms, an 80-foot swimming pool, a spa, and a private vineyard. The estate (priced from about \$50,000 per week) also includes the services of a chef, a chauffeur, and a personal concierge. —JACKIE CARADONIO

SKYLINE DRIVES

Nearly two decades after a deal was made to create a golf course in the Bronx, **Trump Golf Links at Ferry Point** (trumpferry.point.com) is ready for tee-off. Opened in May by Donald Trump, the Jack Nicklaus-designed course offers dramatic vistas of the Manhattan skyline and the Bronx Whitestone Bridge. Five tee boxes, which play between 5,278 and 7,407 yards in length, promise to accommodate golfers of all levels. For his part, Trump has already made it clear that he intends for the venue to host many major



championships. Buffeted by winds blowing in from the East River, the course—a true links layout that Nicklaus says incorporates plenty of “spice”—will indeed be fit for competition.

—SHAUN TOLSON

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CELLAR NOTES

Poetic Pour

THE ANCIENT ROMANS celebrated wine in their verse as ardently as they did love. “No poems can please for long or live,” wrote Horace, “that are written by water drinkers”—which perhaps explains why Mark Nelson, an admirer of the classics, ventured into viticulture. While building a home on Napa Valley’s Pritchard Hill, he and his wife, Dana Johnson, retained the vineyard manager David Abreu to plant 15 acres with Bordeaux varietals and brought industry veteran Janet Pagano on as a managing partner. Together they transformed the property into Ovid Napa Valley. Though the estate produces a highly allocated Cabernet Sauvignon–based blend, one of its rarest wines, Hexameter, favors Cabernet Franc. The **Ovid 2012 Hexameter Napa Valley** (\$285, ovidvineyards.com) tantalizes with aromas of blood orange, anise, black raspberry, and coffee cream. —BRETT ANDERSON

Good Earth

GREAT WINE, AN old adage says, grows only in beautiful places. Yet this romantic sentiment did not persuade Alexander Vik, who in 2004 set out to produce a South American wine on a par with the finest from France. The Norwegian businessman preferred to rely on scientific methods to pursue his goal, commissioning exhaustive surveys. Ultimately, he focused on Chile’s Millahue Valley, where in 2006 he and his wife, Carrie, acquired a tract of more than 10,000 acres. Science, however, did not trump beauty entirely: The landscape’s sweeping vistas inspired the native people to name the region the “Place of Gold.” That splendor is reflected in the **Vik 2011 Millahue Valley** (\$140, vik.cl), an incarnadine composition of Cabernet Sauvignon, Carménère, Cabernet Franc, Merlot, and Syrah that reveals earthy essences of clay, toasted black walnut, thyme, and tea with rich flavors of black plum, boysenberry, blueberry, and vanilla. —B.A.

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Slow Sundays



FEW FARMERS' MARKETS have settings that can measure up to the new **Slow Food & Living Market** (rosewoodhotels.com), which convenes on Sunday mornings in London. Set in the pillared, neoclassical courtyard of the Rosewood London hotel in Holborn, the market is a visual feast complete with cloth awnings and bales of hay. The 30 vendors—chosen by the hotel's chef, Amandine Chaignot, for the quality of their products and their commitment to sustainability and organic farming—include the city's top purveyors of raw-milk farmhouse cheeses, organic meats (among them those of the famed Irish butcher Jack O'Shea), handcrafted charcuterie, honey (and even honey beer) from London hives, thick-crust loaves of bread, extravagant flowers, and much more. Travelers without kitchens can find handmade ceramics and stylish household goods, or just proceed to the hotel's dining room for the Sunday brunch Chaignot prepares from this extraordinary market's ingredients. —ELIZABETH BLAKE

A BETTER BREW

BECAUSE OF THE equipment, setup, sterilization, and constant monitoring required, brewing beer at home can seem more like a part-time job than a hobby. The new **PicoBrew Zymatic** (\$1,999, picobrew.com) significantly eases the home-brewing burden. After as little as 10 minutes of setup, users simply select from one of more than 100 easily modifiable preprogrammed recipes (or create their own), load the grains and hops, fill the keg with water, and let the Zymatic do the rest. The 3.5-hour process is easily monitored on a mobile device via the unit's Internet connection, which also lets users track and catalog the brew's details. Once the cycle is complete, the Zymatic transfers the mashed grain slush, called wort, to the keg for fermentation. Within a few weeks, 2.5 gallons of beer is ready to drink—and the brewer can raise a glass to the Zymatic's self-cleaning system. —BAILEY S. BARNARD **R**



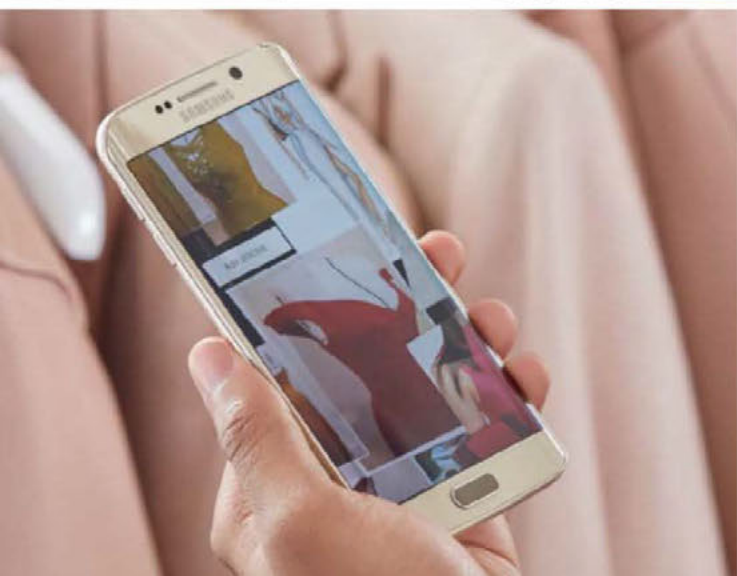
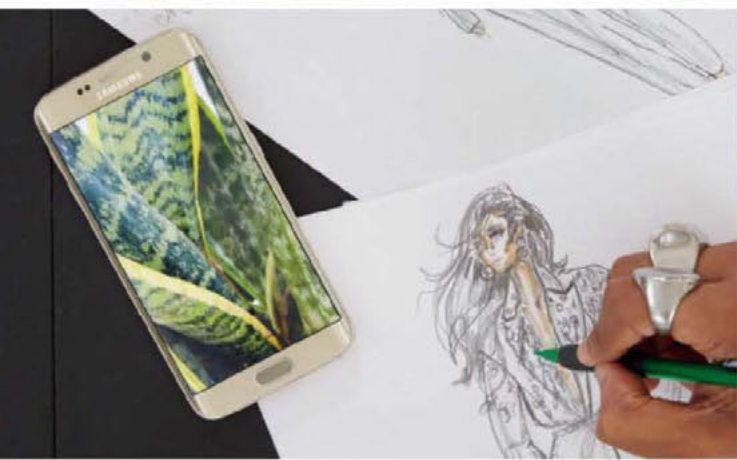
The Global Forage

The field-to-table movement has evolved into the latest travel trend.

TUSCANY, ITALY ♦ Hunt for black Périgord truffles with a Lagotto truffle hound on the forested, 4,200-acre private estate of **Castello di Casole—A Timbers Resort** (castellodicasole.com). Then bring them to a cooking class and enjoy a three-course truffle lunch with Italian wines.

PUNTA GORDA, BELIZE ♦ Trek through the rain forest at **Belcampo Belize** (belcampobz.com) with a guide in search of jungle plants such as *cohune*, a palm varietal that yields hearts of palm. Back at the lodge, the chef will prepare a lunch or dinner with the foraged finds (shown).

NEW YORK CITY ♦ Fly a private seaplane to Long Island for a clamming and oystering excursion by the **Peninsula New York** (peninsula.com) that culminates in a seafood feast. Or forage for wild garlic, ramps, and morels in secret locations outside the city and learn to prepare them at Clement, the hotel's newest restaurant. —LANEE LEE





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THE CULINARY CONJURER RE-CREATES HIS
PARIS RESTAURANT AND ITS MENUS.

“COME SEE MY beautiful new baby,” Guy Savoy says eagerly. The playful master of haute cuisine is standing at the top of a long red-carpeted stairway—literally at the pinnacle of a five-year effort to move his Michelin-three-star Paris restaurant to magnificent new quarters in the Monnaie de Paris, or Paris Mint. After 28 years in a rather bland location near the Arc de Triomphe, the new Guy Savoy now resides on the Left Bank, in a suite of high-ceilinged 18th-century salons



Chef Guy Savoy's new restaurant in the Paris Mint features sophisticated decor, a view of the Seine, and playful dishes such as a pink pod of dried rhubarb filled with rhubarb sorbet. Previous page: Lobster is cold-steamed in a custom porcelain dish designed by Bruno Moretti.

that overlook the Seine. The reinvented eatery is the toniest the city has seen in years.

The dramatically quiet, charcoal-gray interiors by the Parisian architect Jean-Michel Wilmotte are filled with sophisticated decorative touches, such as a 1950s Stilnovo chandelier by Gino Sarfatti, bold contemporary art from Savoy's personal



collection, and pieces loaned by the father of his friend and customer François-Henri Pinault, the French luxury magnate. The overall effect explains why Savoy had his heart set on this location, even though remodeling the space, building the huge, light-filled kitchen, and finally making the transition took years to complete.

"Creative disruption is essential to the work of every chef, and I also think that it's possible to outgrow a restaurant venue, or to decide you need something different," says Savoy, who is 62. "Glamour, romance, drama, and most of all, a deep experience of pleasure—this is why people come to my restaurant. So I wanted a location and a

look that would deliver that experience with even more intensity. And of course it was also the occasion to create many new dishes for the menu as well."

These dishes are offered in a light three-course lunch menu, priced at \$124, as well as in 12- and 18-course dinner menus, priced at \$478 and \$557, respectively. (An à la carte menu is also available at dinner.) Watching the Seine through the leafy crowns of the plane trees that shade the river's stone-paved promenade amplifies the pleasure of the dining experience. "The Seine is really the main street of the city, even today," Savoy says. "It's also the city's best show, which is why the decor of the restaurant was designed to be quiet, like a theater."

Savoy's cuisine has always been flirtatious, and the first hints of his signature playfulness appear in a series of provocative miniature hors d'oeuvres. These morsels include a grilled baby leek; a quail's egg on a flan of baby peas; and finally, one of his new creations, a cellophane packet presented tableside and snipped open so that the cockles, clams, asparagus, and nasturtium flowers inside can be spooned onto a shallow plate.

Many Paris chefs are joining the locavore trend and taking an interest in sustainable agriculture and healthy eating, but few approach the practice with such good humor. Consider Savoy's very original presentation of sea bass. The waiter displays the head of the fish tableside, then removes its succulent cheeks and plates them with the filet in a lightly seasoned aromatic sauce. As a final touch, the server garnishes the composition with a shower of golden, crunchy, deep-fried fish scales.

Every dish turns on a similar axis of delight, surprise, and sensuality—all the way through to dessert, which consists of an elegant pink pod made from dried ribbons of rhubarb and filled with a miniature scoop of rhubarb sorbet. After all, at Guy Savoy one never comes just to eat; one comes to be charmed and entertained. And with his new stage setting and menu, the master of culinary legerdemain delivers his most magical performance yet.

—ALEXANDER LOBRANO

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That '70s Show Car

BMW'S HOMMAGE CONCEPT PAYS TRIBUTE TO A MODEL THAT RULED ITS RACING CLASS FOUR DECADES AGO.

IN 1971, BMW introduced the 3.0 CSL, a production-model-based racecar that would dominate its competition in the ensuing years. The car won its class at Le Mans in 1973 and claimed the European Touring Car Championship that same year and every season from 1975 through 1979. In May, at the Concorso d'Eleganza Villa d'Este in Italy, BMW unveiled the 3.0 CSL Hommage, a concept car that serves as an homage—hence the name—to the original. “We felt this was the right time to look into the '70s, into a car that’s a pretty strong icon,” says head of BMW design Karim Habib.

The surfaces of the 3.0 CSL Hommage feature deep folds and aerodynamic channels that flow over the back haunches and into the taillights. “That combination of very modern, very simple, very generous surfaces with this overlapping—that is what makes the personality of this car,” says Habib.

Some design elements clearly derive from the 3.0 CSL, such as the protruding nose, the BMW roundel logo on each C-pillar, and the prominent rear wing, which earned the original car its nickname of the “Batmobile.” The three-part roofline evokes that of the 3.0 CS, which preceded the 3.0 CSL and was

one of the first sport coupes with a roof that did not flow into the tail.

To keep the car’s weight down, BMW built the original 3.0 CSL with aluminum and thinner-than-usual steel. The Hommage’s body is constructed of carbon fiber. The cockpit is austere compared to those of most contemporary sport coupes: It includes single-piece carbon-fiber seats, a wooden dashboard that evokes the wooden trim of the original 3.0 CSL, and a sport steering wheel similar to those found in the BMWs that compete in the DTM German touring-car racing series.

In addition to achieving success on the racetrack, the 3.0 CSL served as the canvas for the first two BMW Art Cars, a collection of vehicles painted by such prominent artists as Andy Warhol and Roy Lichtenstein under commissions from BMW. In celebration of the Art Car program’s 40th anniversary, a selection of these automobiles was



exhibited in May at Villa Erba, just down the road from Villa d’Este and the concours. The display included the first Art Car, a 3.0 CSL that Alexander Calder painted in 1975 in his signature palette of primary colors. Also shown was the 3.0 CSL that Frank Stella painted a year later with a black-and-white design reminiscent of graph paper.

When *Robb Report* went to press, BMW had not decided if it would display the 3.0 CSL Hommage among the other concept vehicles at the Pebble Beach Concours d’Elegance, which takes place August 16. The company did say that it has no intention of making the Hommage a production model. Like each Art Car, it will remain a one-of-a-kind design. —LAURA BURSTEIN

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Modern Family

A LONDON ICON HONORS ITS LINEAGE WITH A REFINED REINVENTION.

IT WAS 1910 when Otto Richard Goring went from waiter to hotelier, opening the 50-room Goring on a quiet stretch near Buckingham Palace. Mr. Goring was a novice in a city known for its elite family-owned hotels, which at the time included the Ritz London, Claridge's, and Brown's. But the fledgling businessman's property—purported to be the first hotel in the world with en-suite bathrooms and central heating in each of its guest rooms—soon earned a loyal following, whose ranks over the years have included King George VI, Winston Churchill, and Queen Elizabeth II.

Today, a little more than a century after its debut, the Goring stands as the last of London's five-star family-owned hotels that remain family-owned. The property's legacy—and its founder's tenacity—lives on today under the attentive eye of the fourth-generation proprietor, Jeremy Goring. "We have service in our blood here," says Goring, who assumed the role of CEO in 2005. "We value those subtle qualities people call 'Englishness'—a familiarity and genuine warmth without overfamiliarity."

This past March, the Goring emerged from

a multiyear, multimillion-dollar renovation that has modernized and elevated its English elegance. Following a five-week closure for the renovation's final phase—the first time the hotel shut its doors in the 105 years since it opened—the Edwardian grande dame now welcomes visitors with Fromental hand-gilded wallpaper and carved Chippendale-



style furnishings in the front hall. In the 69 guest rooms, silk wall coverings, marble bathrooms, and bespoke English-made furniture anchor the classic yet contemporary ambience. The Royal Suite, famous for hosting the Duchess of Cambridge on the eve of her nuptials, was re-created by the London-based designer Russell Sage, who adorned the light-filled space with British antiques and a collection of royal artifacts that

includes a life-size portrait of Queen Victoria. Each of the hotel's five suites is now attended by a footman, a personal attendant dressed in the traditional regalia of scarlet tailcoat and gold-trimmed waistcoat.

Of course, when it comes to a classic such as the Goring, some things cannot—and should not—change. Traditional afternoon tea in the lounge is still a favorite among Londoners, occasionally even for Queen Elizabeth II, who granted the hotel a Royal Warrant in 2013. The hotel's dining room, which the British furniture maker David Linley restyled with Swarovski chandeliers and golden tapestries, also remains popular with locals for its superior English fare.

It is not just locals and guests, however, who have been seduced by the Goring's charms. Since its renovation, the hotel has also started attracting the unwanted attention of would-be buyers. "I don't return those calls," Goring says, "because nothing could be quite as much fun as doing this."

—JILL NEWMAN

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◆
The capoeira experience at Uxua Casa Hotel & Spa trains guests in the art of the Brazilian sport.
◆



Roda Less Traveled

A BRAZILIAN BEACH RESORT WOOS GUESTS INTO THE FRIENDLY WORLD OF CAPOEIRA.

WHEN THE one-string *berimbau* finds a rhythm, the *roda* comes alive. Players stand in a circle, singing and clapping as the *pandeiro* (tambourine) and *atabaque* (conga drum) join in. Two boys crouch in front of the musicians, shake hands, and cartwheel into the center to begin their *jogo* (game). They lunge and kick without touching, in rhythmic reaction to one another. Minutes later, a young woman and a brawny man twice her age move into the center as the boys exit and rejoin the circle.

"I don't know any other sport where it's normal for a small girl to play a tall, muscular Rastafarian," says Wilbert Das, the Dutch co-owner of Uxua Casa Hotel & Spa in the Brazilian coastal village of Trancoso. "The players are very social and easy to connect with, especially here in Bahia."

Bahia is often credited as the birthplace of capoeira, Brazil's dance-like martial art that dates back to the early 17th century. In 2009, Das, the former creative director of

the Italian clothing company Diesel, moved to the northeastern Brazilian state to open his beach resort, where everything from the lanterns hanging from the tamarind trees to the colorful textiles in the 11 villas is the handiwork of the village's flourishing community of artisans. An immediate adopter of the region's culture, Das also funded a capoeira school where locals can practice for free. Last year, he launched a new capoeira experience at Uxua aimed at introducing his guests to the graceful sport.

Uxua's three- and five-night capoeira packages (priced from \$3,000 per person) include daily classes with a private instructor in the resort's studio or among local players at Das's school. Daily massages at Uxua's spa, lunch at its beach lounge, and public classes at Trancoso's Casa da Cultura are also included.

My introduction to capoeira begins with an hour-long session at Uxua, where my instructor, Diney Lima, and his son Paulinho teach me the basic *jogo* moves: a rocking lunge, a kick, and a duck. Paulinho adjusts

my arm as I swing it over my face to block a would-be opponent. The young Brazilian speaks no English—and I no Portuguese—but we manage to communicate through gestures, and after just a few exchanges, my heart is pounding and my thighs are burning. Fortunately, a water break leads to an impromptu jam session when Diney picks up his *berimbau* and passes me the *pandeiro*.

The next night, I arrive at Trancoso's capoeira school to find a proper *roda* under way. The players gesture for me to stand among them, swaying from side to side while watching *jogo* after *jogo*. First come two players in low-waisted white pants who spar with such force that their braided belts whip through the air. Next, an attractive woman and her handsome opponent flirt their way through a dance. It is suddenly my turn when a young man with a crew-cut motions for me to join him in the circle. Following his rhythm, I duck down as he swings his leg over my head. Then he takes a defensive position and I give a kick. As we move, every muscle in my body engages and my heart rate quickens, but the pounding beat of the *atabaque* urges me on, fueling the thrill of my very first *jogo*.

—JENNIFER ASHTON RYAN

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Shear Genius

A MASTER PATTERN CUTTER SLICES OUT HIS OWN NICHE IN THE BESPOKE MENSWEAR MARKET.

IN A SMALL ATELIER hidden among the steep streets of the Montmartre district of Paris, Vincent Smith has skillfully cut suit patterns for Europe's top fashion brands for nearly 30 years. Transforming designers' often rough conceptual sketches into the precise

paper patterns from which fabrics are actually cut is, in its own right, an obscure but necessary talent requiring considerable creativity. Thus, after decades spent helping others to realize their visions, Smith, who studied pattern cutting and tailoring at the London College of Fashion, decided

to put his own imaginative faculties to greater use—and to put his own name on the label. In 2013 he introduced Tailored by Mr. Smith, a collection of six suit silhouettes executed in a variety of fabrics, including some innovative Japanese textiles, such as a super-lightweight stretch wool that surprisingly holds its shape.

Smith's inventive approach to developing his patterns enables him to work with unconventional materials that lesser tailors might find too challenging. "I'm like an architect," he says. "Creating a well-fitting suit is all about balance. High armholes and shoulder construction, for instance, determine how the garment lies on the body." His unique assembly, he adds, can make even heavier materials feel light.

Rather than producing his fine clothing in Italy, as most French houses do, Smith resolved to make his first suiting collection entirely in Paris. Because skilled tailors are a rarity even in the French capital, he hired two recently retired haute couture artisans to make the suits while simultaneously training two apprentices. Completing a single example requires five to eight days—three of which Smith spends cutting patterns to optimize the garment's fit and form. Given the limited labor pool in Paris, Tailored by Mr. Smith produces only 20 suits a season, each priced from about \$4,500 to \$7,400 depending upon the material. To address growing demand, Smith recently unveiled Mr. Smith, a second collection of about 15 suits and topcoats priced from roughly \$2,000 to \$2,800; they are hand sewn by tailors in Naples, Italy, the source of some of the world's finest bespoke menswear.

Although he continues to consult with top fashion houses on their tailored men's clothes, Smith naturally finds the greatest reward in his new enterprises—not because of their commercial success, but because they enable this once behind-the-scenes virtuoso to meet directly with clients and witness their responses when they try on his suits. He admits, "I love to hear them say 'wow' when they look at themselves in the mirror." —JILL NEWMAN

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Exceptionally American

A SWISS DESIGNER SEEKS TO REAFFIRM TIFFANY'S WATCHMAKING ROOTS.

AROUND TWO YEARS ago, Nicola Andreatta—then the newly appointed vice president and general manager of Tiffany & Co. Swiss Watches—was searching the archives for a design that would help him bring the firm's watchmaking back to prominence. What he discovered was a vintage Tiffany watch that once belonged to Franklin D. Roosevelt.

"When we first saw it, we thought, 'This was the quintessential American design for a watch,'" he says. "At the time, we were working with [the noted watch expert] John Reardon, who told us how amazing the piece was. We got it immediately." The discovery inspired Andreatta and his team to create the CT60 collection, which is intended to draw a clear distinction between

Tiffany's new, wholly owned watchmaking operations and the rocky horological partnerships of the brand's past.

Tiffany's previous watch-manufacturing venture, a licensing deal with the Swatch Group, ended in court—the victim of what Andreatta diplomatically calls "a cultural clash." While unfortunate, the break somewhat typifies the house's staccato history with timepieces. Aside from its 164-year-old relationship with Patek Philippe, Tiffany's watchmaking has been filled with relatively short-lived efforts, such as the state-of-the-art watchmaking facility the company opened in Geneva in 1874 and then sold (to Patek Philippe) just several years later. To fuel its collections, Tiffany has since collaborated with many manufacturers and designers, including IWC, Concord, John Loring, and Jorg Hysek.

Driven by a respected Movado calendar movement, the original Roosevelt watch in some ways served as yet another example of this practice, but its design offered Andreatta and his team a number of interpretive possibilities. To modernize the watch, the designers updated the size and styling of the case, while retaining the original's subtle use of metal accents and the wartime functionality of its arabic-numeral indices. The user-friendliness of the annual calendar movement on the limited-edition CT60 Calendar watch further attests to the collection's focus on functionality, though the movement has not strayed far from past models, based—like most other examples in the line—on public-domain ETA (Swatch Group) configurations that are used and modified by other manufacturers. Andreatta plans to add his own development and assembly facilities in the next few years.

Although clearly well versed in the European watchmaking tradition, Andreatta has, with his first collection, embraced a distinctively U.S. style. "To a Swiss, the design might seem overly simple," he says. "But a lack of pretensions is part of being American—and part of Tiffany's history. We're more democratic."

—JAMES D. MALCOLMSON

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For more than 60 years, the Hadjibay family has been quietly designing dazzling jewelry of rare sapphires, rubies, and emeralds.

Trade Secrets

FOR DECADES, ONE FAMILY HAS DEALT DISCREETLY IN SOME OF THE WORLD'S MOST EXTRAORDINARY COLORED GEMS.

FORTY YEARS ago, Amir Hadjibay made a generous offer on a mesmerizing, untreated, 206-carat Colombian emerald owned by a collector in Zurich, who flatly declined. Undaunted, Amir told him, "When you are ready to sell, please give me the opportunity to buy it."

Four decades later, during the Baselworld watch and jewelry show, the stone's owner approached the Hadjibay family's showcase unannounced and presented the emerald to Amir's sons, Moris and Giacomo. The brothers instantly recognized the gem their father had described, and they purchased

it without hesitation, knowing they would never come across another example of similar size and beauty. Recent auction sales of top-quality emeralds place this stone's value at more than \$30 million, though



members of the Hadjibay family consider it priceless—especially as their ability to acquire it represents a lifelong investment in cultivating the right connections. Long-standing relationships and mutual trust drive deals in the high-end gem world, and Amir has remained one of the most respected dealers for more than 60 years. As a result, he has access to some of the world's greatest treasures—many of them so rare that they never appear at auctions, changing hands instead among only a few discreet international brokers. "In this business," says Moris, "your reputation is most important."

"A dealer in Italy," adds his brother Giacomo, "recently called me and offered us a magnificent necklace with nine Colombian emeralds owned by a private client. We bought it sight unseen, and it is worth about \$4 million. Each stone is extraordinary."

The firm, which receives these types of calls almost daily from Europe, India, and the Middle East, is always prepared to buy something special at a moment's notice. "In a family business, you make a decision in five minutes whether to buy something," says Moris. "We don't have to answer to anyone."

Occasionally the Hadjibays recut old stones to maximize their beauty, while they leave others untouched except to set them in gold or platinum designs created in their New York workshop. Featuring Burmese rubies, Colombian emeralds, and Ceylon sapphires, these magnificent pieces were for decades retailed through important international jewelry houses, which sold them under their own names. But after Amir's grandsons Marco and Manuel joined the business, the family decided to offer jewelry under its own Bayco label. Educated clients immediately recognized the quality of Bayco's extraordinary stones and elegant settings, which recall the sophistication of the Mughal Empire. Yet these discriminating individuals should not expect to see the Hadjibays' long-coveted treasure, which they dubbed the Imperial Emerald and refer to as the "family heirloom," appear any time soon in one of their dramatic designs. "This," says Giacomo, "is too special to sell."

—JILL NEWMAN

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The image shows a high-end hotel suite, specifically the Champagne Suite. A large, ornate chandelier with many hanging glass droplets is the centerpiece of the ceiling. Below it, a large sectional sofa with several pillows is positioned in front of a floor-to-ceiling window. The window provides a panoramic view of the New York City skyline at night, with the Empire State Building prominently lit up in the center. The room's lighting is warm and sophisticated.

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Show You the Ropes

GEOFF HUNT'S PAINTINGS ATTEMPT TO CORRECTLY DEPICT THE ELEMENTS OF 18TH-CENTURY SHIPS.

IN MARINE PAINTING, accuracy is everything. The water beneath a majestic vessel sailing away from Southampton, England, had better be milky green and not Caribbean blue. Even if every sail on an 18th-century battleship is depicted correctly, the wind filling them must be blowing from the right direction. And woe betide the marine artist who omits or misplaces a rope on a ship's rigging. Collectors of marine paintings tend to be pedantic, and an error in the details can call the entire canvas into question and squelch any joy that it would otherwise engender.

Geoff Hunt, a 67-year-old English marine artist, is widely regarded as a master of accuracy. His skills made him the ideal choice to paint the cover images for all 21 of Patrick O'Brian's Aubrey-Maturin novels. The nautical-fiction series, which debuted in 1969 and concluded in 2004, is celebrated for how believably it portrays life in the British Royal Navy during the French Revolutionary and Napoleonic Wars. Hunt was first hired for the series in 1988, when he created a cover for the upcoming entry *The Letter of Marque*. He also painted new covers for the 11 Aubrey-Maturin

novels that had already been published.

O'Brian's stories may be believable, says Hunt, but they are not necessarily accurate. And contrary to the prevailing perception, the same goes for Hunt's cover paintings. "A lot of this stuff we don't actually know," he says, referring to the particulars of how 18th-century ships operated. "A lot of the people who knew how to do it never wrote it down. They were trained by guys who knew how to do it." (The expression "Show you the ropes" originates from this practice of teaching about sailing through demonstration.)

Hunt says that guidebooks on sailing did not appear until the 19th century. "It makes Patrick O'Brian's achievements more remarkable, because he was able to create the illusion that he understood how 18th-century battleships sailed and fought," he says. "He created the illusion, and I created the illusion [in the cover paintings]."

Hunt—who lives in Wimbledon, England, and by coincidence works in a studio located on the site where the home of the British war hero Lord Nelson once stood—is in high demand and well compensated for his work. His commissions, which can also include contemporary vessels, start at about \$13,000 for an 18-by-24-inch canvas and rise with the work's size. His waiting list is 18 to 24 months long, and he estimates that he produces roughly 10 paintings annually.

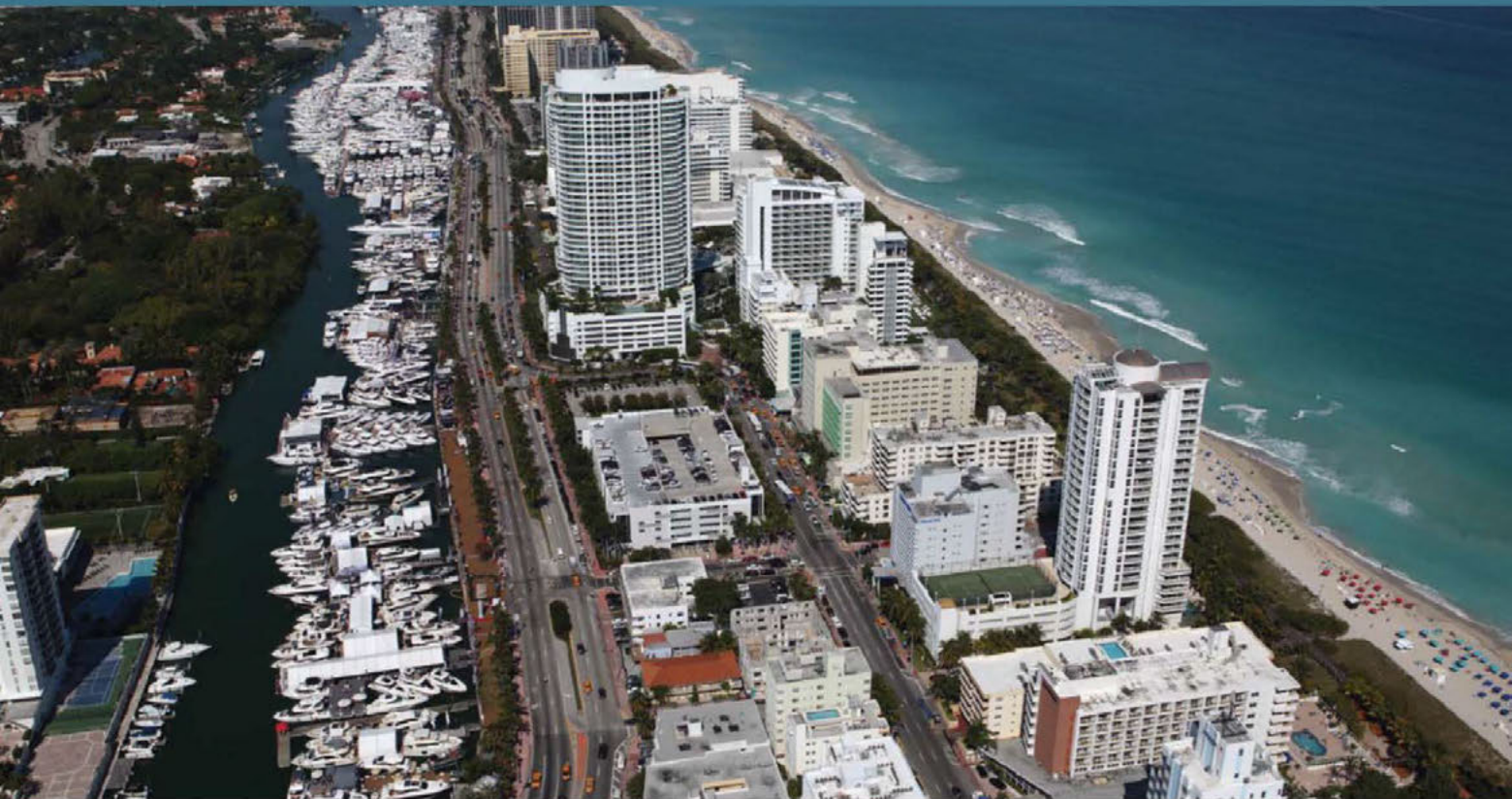
Hunt has painted the covers for many books in addition to those in the Aubrey-Maturin series. His works include the cover images of the first nine entries in Julian Stockwin's Thomas Kydd series and of books by the late English sailor Tristan Jones.

When Hunt paints a historical ship, he begins by locating its logbook in a naval archive and reading it. For a fictional ship, he looks to the author's manuscript and seeks information on the vessel's nearest real-world counterparts. "The work wasn't done by me. It was done by the guys who experienced it and wrote it," he says. "The trick is to take all those factual elements and make it look interesting visually. There's always storytelling in the picture."

—SHEILA GIBSON STOODLEY

Geoff Hunt (through Artist Partners Limited), artistpartners.com

THE LARGEST YACHT SHOW IN MIAMI BEACH



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Island Garden Marina

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Titanic Taste

A SECRET SINGLE MALT YIELDS A LIMITED-RELEASE WHISKY WORTHY OF THE GODS.

ACCORDING TO Greek mythology, the Titan Prometheus shaped mankind from mud and later incurred the wrath of Zeus by stealing fire from Olympus and bestowing it upon his creation. The Glasgow Distillery's decision to name its generous, limited-edition single malt for this legendary benefactor of humanity was a fitting one—particularly as the brand's present owners, entrepreneurs Liam Hughes and Ian McDougall, literally rekindled the flames of its stills after more than a century.

First opened in 1770, the Glasgow Distillery thrived until the late 19th century, when production inefficiencies and increased competition in the marketplace began to place financial pressure on the business. In 1902, the distillery was finally forced to close, and the brand languished until 2012, when Hughes and McDougall formed the Glasgow Distillery Company and set about building the first new distillery in that seaport city in more than 100 years.

By the summer of 2014, the partners were anxiously awaiting delivery of their new distillery's pot stills. By law, Scotch whisky must be aged in oak barrels for at least three years and a day—although few distillers would release a whisky so young. This required an aging regimen, and the delayed equipment meant that the newly resurrected Glasgow Distillery would not release its first batch of whisky anytime in the foreseeable future. Fate, however, intervened when Hughes and McDougall met the owners of a vatted Speyside single malt

that had been maturing in sherry casks since 1988. Hughes convinced them to sell the spirit under the condition of anonymity, and with that seasoned whisky in hand, he and McDougall went to work preparing this proprietary spirit for distribution. The end result is Prometheus, a limited-edition whisky that will be released in four stages.

The first iteration—a 26 Year Old (\$950) bottled in early 2015—pours a deep amber hue and delivers thick flavors of dried fruit and toasted prunes, which reflect the Speyside whisky's sherry-cask maturation. The spirit also offers up hints of dark chocolate, butterscotch, and heather, with an underlying smokiness that suggests the whisky may have originated in Islay. Happily, this 21st-century Prometheus, when sipped, is devoid of the fiery accompaniment associated with its predecessor. Only 3,000 bottles of the 26 Year Old were filled, 1,000 of which have been allocated for the U.S. market and can be purchased through Bespoke Spirits.

The remaining batches of these vatted whiskies continue to age and will be released in subsequent years, culminating in a 30-year-old, cask-strength single malt. Due to evaporation rates, Hughes and McDougall estimate that the final installment will only fill 1,200 bottles, which will one day elevate this new Prometheus to a mythical status all its own. —RICHARD CARLETON HACKER

The Glasgow Distillery, glasgowdistillery.com; available through Bespoke Spirits, bespokespirits.net



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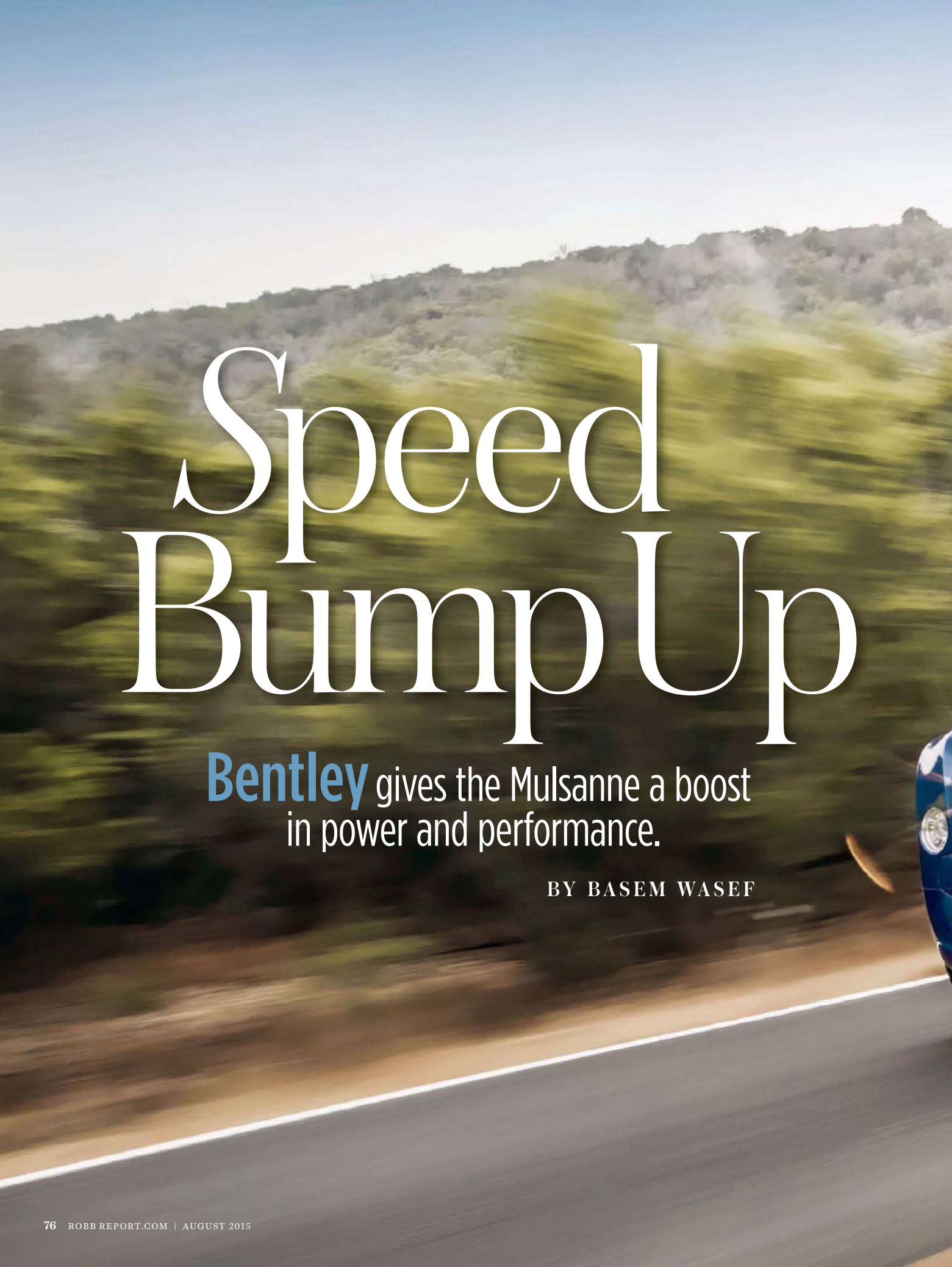
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Speed Bump Up

Bentley gives the Mulsanne a boost
in power and performance.

BY BASEM WASEF



THE

3-ton, 18-foot-long

Bentley Mulsanne Speed is a natural fit for Texas, where, as the saying goes, everything is bigger. But as this new, more powerful variant of the brand's flagship sedan idles quietly in the pit lane at the 3.41-mile Circuit of the Americas racetrack on the outskirts of Austin, it seems out of place. Flamboyant as its styling may be compared to other luxury sedans, the Mulsanne Speed appears genteel and stately here on this March morning next to a lineup of racecars (including the Bentley Team Dyson Continental GT3) that will be competing later in the week in a Pirelli World Challenge event. The car's size and its shape do not seem appropriate for navigating the track, an undulating circuit that features 20 turns.

With a quiet click of the shifter and a press of the accelerator pedal, Butch Leitzinger, the Bentley Team Dyson driver who is serving as chauffeur for three media members, eases the Mulsanne Speed through the pit lane. A gentle tug of torque pulls the car silently forward. When it reaches turn 1—a decreasing-radius, off-camber left-hander that flows into a high-speed right-hand sweeper—and Leitzinger presses the accelerator, the car shows a different side of its personality. It lurches forward, propelled by the staggering 811 ft lbs of torque that the twin-turbocharged, 6.75-liter V-8 sends to the rear wheels.

The Mulsanne Speed's size-related limitations become apparent in the track's S turns. Though the car glides smoothly over the bumpy curbing, it exhibits considerable body roll while negotiating the tricky series of tightening curves. An incline and a left-hand kink load up the suspension. Then a downhill stretch and a deep-braking turn lead to a sharp left-hander that opens to a 3,273-foot-long straight where a proper racecar can come close to 200 mph. The Mulsanne Speed does not approach that velocity, but as the tachometer climbs, the engine noise remains nearly imperceptible and the transmission's shifts are fluid. Tapping the left paddle shifter engages the gearbox's block shifting, which automatically selects preloaded downshifts for the various engine-rev ranges. More acceleration (and listing and tail squatting)

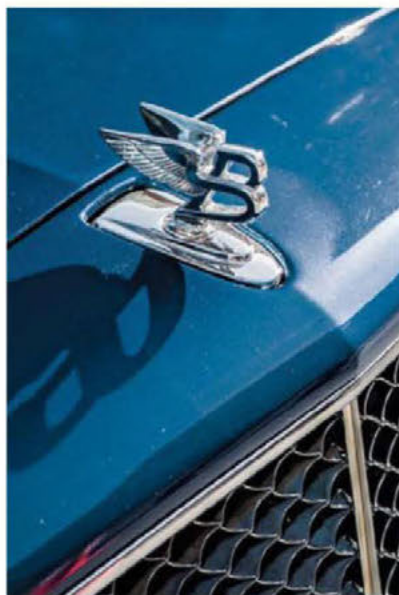
squirts the Bentley through the last few corners before Leitzinger pulls it back into the pits, where the drivetrain's metal components faintly tick as they cool.

Hurtling the hopped-up ultra-luxury sedan around the Circuit of the Americas reminds the assembled writers that Bentley has a racing team and a racing heritage; the sedan is named after the long straight on the 24 Hours of Le Mans circuit, where Bentley cars placed first five times from 1924 through 1930. The ride around the track also demonstrates the Mulsanne Speed's capabilities, but in the real-world road test that follows, the Mulsanne Speed—not surprisingly—proves better suited to Texas's high-speed interstates than the circuit's serpentine layout.

Featuring a new sport driving mode, the Bentley Mulsanne Speed accelerates from zero to 60 mph in 4.8 seconds and can reach a top speed of 190 mph.



THE
MULSANNE
SPEED IS ABLE
TO RUN BRISK
SPRINTS AND
QUICKLY
SHRINK LONG
STRETCHES
OF ASPHALT.



The Mulsanne Speed has a starting price of about \$335,600, which is roughly \$32,000 more than that of the standard Mulsanne. The extra cost covers an increase in the V-8's horsepower from 505 to 530 and the addition of 59 ft lbs of torque. The engine is paired with the reworked 8-speed automatic transmission. The Mulsanne Speed can accelerate from zero to 60 mph in 4.8 seconds and reach a 190 mph top speed. Complementing the drivetrain enhancements is the new sport driving mode, which stiffens and lowers the suspension, adjusts the steering feedback, and loosens the reins on the traction-control system.

The Mulsanne Speed is visually distinguished from the standard model by dark-tinted brightwork, rifled exhaust pipes, and Bentley's first-ever directional wheels, which are milled from a solid block of aluminum. The cabin features the Mulliner Driving Specification trim's quilted hides, carbon-fiber surfaces, knurled gearshift, organ-stop ventilation controls, and drilled-alloy foot pedals. As it does for the standard Mulsanne, Bentley offers a choice of more than 100 exterior colors, 24 colors

for the interior's leather, and 10 types of wood for the interior's veneers; or owners can order bespoke colors for the exterior and interior. The cabin can also be finished with Bentley's Entertainment Specification package, which includes twin electrically deployed picnic tables,

a premium Naim audio system, and a pair of display screens mounted to the back of the front seats.

Such niceties notwithstanding, the Mulsanne Speed's primary allure is its ability to run brisk sprints and quickly shrink long stretches of asphalt. On the highways outside Austin, it devours gaps in traffic and surges ahead with expedient nonchalance, like an athlete performing at a record-setting pace without shedding a drop of sweat.

The Mulsanne Speed's capabilities make the 85 mph speed limit on Texas's State Highway 130 seem low, and the car operates smoothly enough to embolden the meekest of motorists to reach that velocity and beyond and be whisked along in absolute comfort. While the need for a 190 mph ultra-luxury sedan is debatable, the desire for one is understandable, and it is satisfied by this uniquely capable machine. **R**

Bentley Motors, bentleymotors.com



Above: The Mulsanne can be ordered in the owner's choice of more than 100 exterior colors. **Above right:** The limited-edition Continental GT3-R.

Off to the Races



THE CONTINENTAL GT3

that raced at the Circuit of the Americas and continues to compete in the Pirelli World Challenge (whose next event begins July 31 at the Mid-Ohio Sports Car Course in Lexington, Ohio) is only the inspiration—not the basis—for Bentley's Continental GT3-R road car. The \$337,000 limited-edition offering derives from the Continental GT V8 S. It is 220 pounds lighter than the GT V8 S, thanks to carbon-fiber door panels and the removal of the back seats, and it has a more powerful engine. The 4-liter twin-turbo V-8 produces 51 more horsepower and 14 ft lbs more torque, for a total of 572 hp and 516 ft lbs. The additional power, shorter gearing, and weight reduction enable the GT3-R to sprint from zero to 60 mph in 3.5 seconds, which is the fastest acceleration time ever for a production Bentley.



The car's cabin features a race-inspired sparseness that is offset with acid-green accents and diamond-quilted Alcantara on the seats, and glossed carbon-fiber weave across the doors, dashboard, and overhead consoles.

During a test-drive earlier this year at the Anglesey Circuit in Wales, the GT3-R's throttle response, steering, and handling felt considerably sharper than those of the standard-issue Continental GT. On some of the trickier sections of the circuit, the GT3-R's nearly 5,000-pound mass was a hindrance. Nevertheless, its tight dynamics and athletically tuned suspension make it a surprisingly effective track toy. Bentley is producing only 300 examples of the GT3-R. —B.W.

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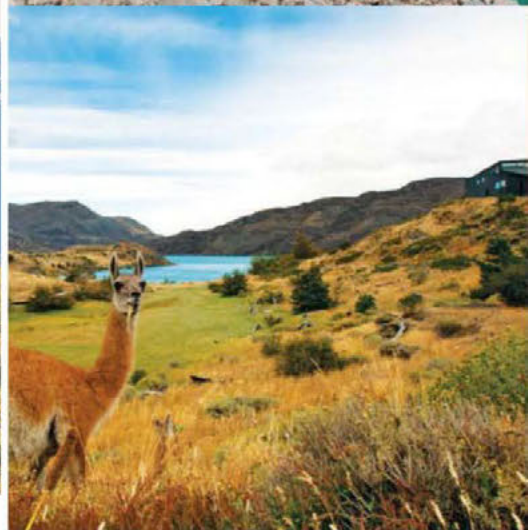
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Torres del Paine National Park

Rugged ♦ In his 1977 novel *In Patagonia*, Bruce Chatwin describes the vast and remote region at the bottom of the Southern Hemisphere as “the point beyond which one could not go” and “a symbol of human restlessness.” Indeed, isolation and adventure remain the greatest allures of Chilean Patagonia, where the 935-square-mile Torres del Paine National Park is the main attraction. Sprawling golden steppes, jagged mountain peaks, and

TOP LEFT, TOP AND BOTTOM RIGHT, OPPOSITE: JACKIE CARADONNO



In Chile's Torres del Paine National Park, travelers can explore glacial lakes, sculptural peaks, and sprawling steppes while staying in lodges such as Tierra Patagonia (previous page and far left, top) and the Singular Patagonia (this page, top and bottom left).

crackling glaciers provide a dramatic backdrop for an array of experiences, including horseback riding, kayaking, and even puma tracking. The park's most thrilling journey is the 10-hour round-trip trek to the sky-scraping Torres, a trio of magnificent, chalky-white mountains jutting from the shores of an electric-blue lake.

Refined ♦ Despite its utter isolation, Torres del Paine and its immediate

surrounds are home to some of the world's most innovative accommodations. Set along the edge of Lake Pehoé, **Explora Patagonia** (explora.com) was a tourism trailblazer when it opened in 1993, securing a lease in the park and introducing its unique take on luxury travel. The property's mix of Scandinavian design, top-notch service, and excursions such as glacier hiking and condor tracking has since become a template for

other upscale retreats, including the new **Awasi Patagonia** (awasi.com) and the striking lakefront lodge **Tierra Patagonia** (tierrahotels.com), both of which are located just outside the park's grounds. About an hour's drive away, in Puerto Bories, the **Singular Patagonia** (thesingular.com) offers explorations within the park and throughout the bordering region's many caves and fjords.

—JACKIE CARADONIO



Kruger National Park

This page: Singita Lebombo (top) and its sister camp occupy 33,000 acres in Kruger National Park. Opposite: Sardinia's top resorts include Hotel Romazzino (middle) in Costa Smeralda and Faro Capo Spartivento (bottom) on the southern coast.

Rugged ♦ Featuring more mammalian species than any other African game reserve, Kruger National Park is home to the Big Five, giraffes, zebras, wildebeests, monkeys, hippopotamuses, and endangered species such as pangolins and African wild dogs. But South Africa's largest game reserve, which spans nearly 5 million acres, offers far more than traditional game drives. Mountain biking, night safaris, and bush walks present new perspectives on life in the savanna, allowing travelers closer encounters with wildlife than a Land Rover affords. "Walking safaris give one the opportunity to feel connected to the wilderness on a very deep level, [while] mountain biking is a unique way to experience the sights and sounds of the bush," explains Mark Whitney, COO of the safari company Singita. "Only when your feet have touched African soil and you stand looking up at a giraffe from ground level are you truly able to say, 'I am in Africa.'"

Refined ♦ Kruger National Park's private reserves are home to some of the world's most luxurious safari lodges. The sister camps **Singita Lebombo**

and **Sweni** (singita.com), located on a 33,000-acre concession on the remote eastern edge of the park, set the standard for upscale bush lodging with glass-enclosed suites designed by the South African firm Cécile and Boyd and immersive experiences that include archery and hiking. In the 30,000-acre Thornybush Game Reserve just outside the park, **Royal Malewane** (royal-malewane.com) offers exceptional game viewing by vehicle and on foot, as well as six colonial-style accommodations filled with fine art and antiques. —J.C.

Sardinia

Rugged ♦ “Sardinia’s wild beauty and stunning seaside provide the most extensive offerings of exclusive luxury and authenticity in the Mediterranean,” says Scott Wiseman, president of the Americas for the travel company **Cox & Kings** (coxandkingsusa.com), which designs bespoke multiday adventures on the Italian island. “It would be hard to find a locale in the region that rivals it.” From the craggy mountains of the south to the sandy beaches lining more than 1,200 miles of coastline, this storied Italian island was made for adventurers of every stripe. On the southern coast, rocky cliffs and golden dunes provide a breathtaking backdrop for hiking and mountain biking. Inland, among the mountains of Gennargentu National Park, expeditions range from rock climbing and rappelling to hiking among juniper trees and rock formations. The royal-blue waters and consistent winds of the Mediterranean, meanwhile, are ideal for kayaking, snorkeling, scuba diving, windsurfing, and sailing.

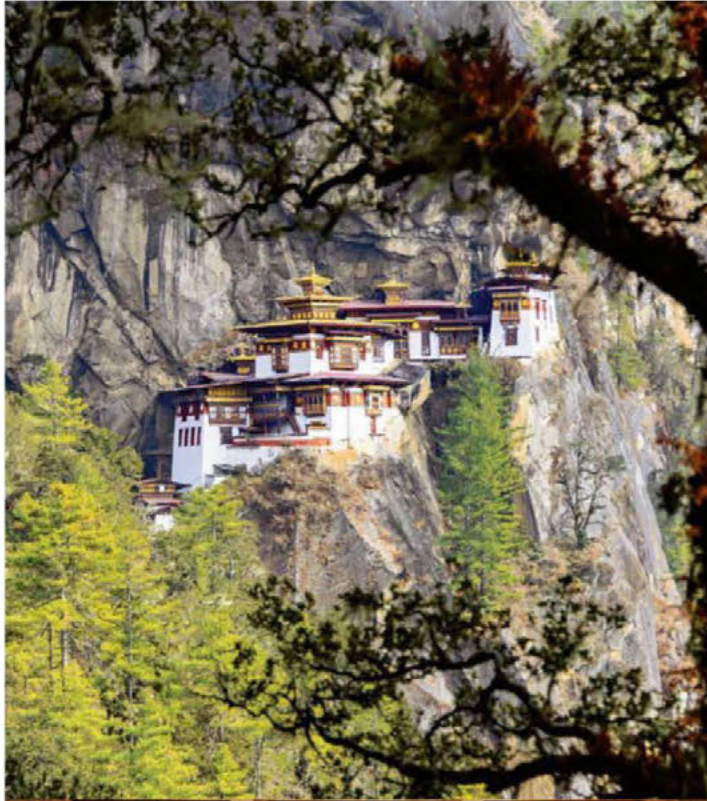
Refined ♦ Developed by the Aga Khan in the 1960s, Costa Smeralda has been an opulent pocket on Sardinia’s northeastern coast for more than 50 years. Here the **Luxury Collection’s** (starwoodhotels.com) three grand resorts—including Hotel Romazzino (featuring a waterskiing school and boat-hire facilities) and Hotel Pitrizza (overlooking the bay of Liscia di Vacca)—represent the island’s most coveted accommodations. Farther south, the 68-room **Su Gologone** (sugologone.it) provides easy access to Gennargentu National Park. On the southern coast, the six-suite **Faro Capo Spartivento** (farcapospartivento.com) is set within Sardinia’s oldest lighthouse.

—ANDREW SESSA



A-LIST ADVENTURES SARDINIA

Set within the Punakha Valley, Uma by COMO, Punakha (middle), offers treks to Taktsang Monastery (top) and other sacred sites.



Bhutan

Rugged ♦ Historic fortresses and royal farmhouses dot the Himalayan peaks and valleys in this “Land of the Thunder Dragon,” where forested trails worn by yak herders and monks serve as paths to adventure. Hikers trekking to Taktsang, or Tiger’s Nest, Monastery must climb more than 1,000 feet above the Paro Valley to arrive at the holy site’s sacred doors. Cyclists can mountain bike through wheat fields and forests filled with pink rhododendrons, or pedal the 166-mile route from the valleys of Bumthang to the capital city of Thimphu. Bhutan’s rivers also offer thrills, with white-water rapids and turbulent alpine rivulets ideal for kayaking. For an extreme Himalayan challenge, the Snowman Trek is a nearly month-long journey crossing 11 passes along the Tibetan and Bhutanese borders.

Refined ♦ Since opening its doors to foreign tourism investment more than a decade ago, Bhutan has welcomed a small but significant group of upscale resorts. **Amankora** (amanresorts.com), which comprises five high-end hotels spread throughout the country’s central and western valleys, can arrange lodge-to-lodge hiking excursions ranging from seven to 11 nights. In the Paro and Punakha Valleys, **Uma by COMO, Bhutan** (comohotels.com), consists of two sister properties with expansive villa accommodations. Farther afield, the 12-suite **Gangtey Goenpa Lodge** (gglbhutan.com) in the Gangtey Valley is introducing hot-air balloon rides over pine forests and ancient villages. —SCOTT GOETZ

MIDDLE: MARTIN MORRELL; BOTTOM: SIMON ROBERTS/GALLERY STOCK. OPPOSITE: TOP: JACKIE CARADONNO; BOTTOM LEFT: BRUCE WALLIN; BOTTOM RIGHT: GOH CHIN PING/GETTY IMAGES

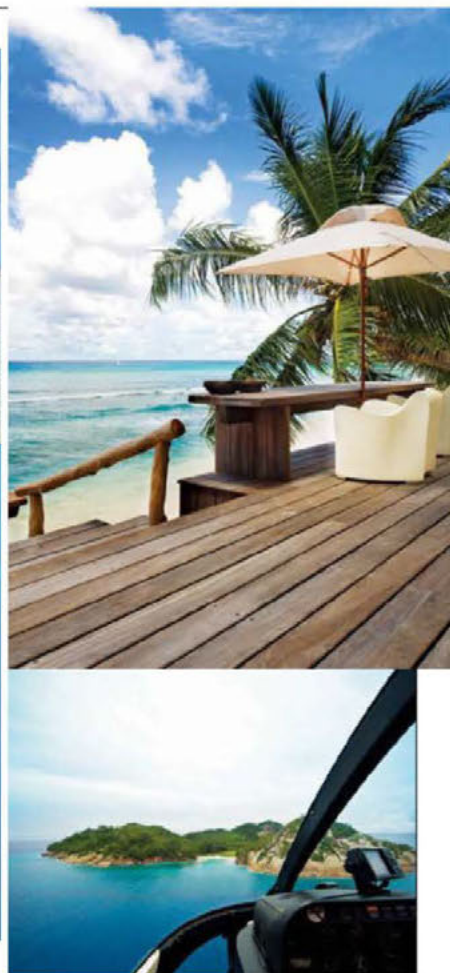


Marrakech

Rugged ♦ The sights, smells, and sounds of Marrakech's lively souks are reason enough to make the Moroccan city a must-visit destination. Outside the ancient medina's walls, however, the High Atlas Mountains, Sahara Desert, and Atlantic coast offer multisensory experiences of their own, both through outdoor action and cultural interaction. "One of the great things about Marrakech is that you can combine adventure and cultural activities," says David Jones, vice president of the Texas-based tour operator **Ker & Downey** (kerdowney.com). "So you might be hiking in the Atlas Mountains, but you're also visiting Berber villages along the way." Jones—who suggests accessing the area's myriad adventures by helicopter—cites camel trekking with Berbers in the Sahara and surfing and art-gallery hopping in the historic seaport of Essaouira as additional day trips from Marrakech. Outdoor pursuits can also include river rafting, paragliding, hot-air balloon rides, and even skiing in the High Atlas range, although Jones recommends mixing in a few simpler excursions closer to home. "After you've had a couple days focusing on the culture," he says, "it's nice to kick back and just do some fun things like quad biking in the Palmeraie."

Refined ♦ The sunny suburb known as the Palmeraie is a hotbed for high-end resorts, the finest of which is **Palais Namaskar** (oetkercollection.com), an oasis of olive groves, reflecting pools, and private suites and villas. Also outside the medina, **Selman Marrakech** (selman-marrakech.com) is an equestrian-themed retreat where stables designed by Jacques Garcia—who also created the 60 rooms and riads—house a collection of Arabian horses. Set within the medina, **Royal Mansour** (royalmansour.com) is a private palace of 53 riads adorned with *zellige* mosaics and carved woods. The legendary **La Mamounia** (mamounia.com) remains one of the city's top options, offering a tradition-rich, resort-style experience inside the medina's walls. —BRUCE WALLIN

Marrakech hotels such as Palais Namaskar (top) can serve as a base for excursions in the High Atlas Mountains and the Sahara Desert.



Seychelles

Private-island resorts such as North Island (right, top and bottom) provide easy access to the Seychelles' top fishing and diving sites.

Rugged ♦ Roughly 1,000 miles from the nearest mainland, this far-flung island nation in the Indian Ocean is an unrivaled Eden, comprising some 115 isles speckled with giant boulders, bowing palms, and picturesque white sands—pristine surroundings perfectly suited for adventure. “Seychelles offers some of the richest fishing waters in the world,” says Henrietta Loyd of the London-based outfitter **Cazenove and Loyd** (cazloyd.com). “More importantly, there is something for everyone, from amateurs to professionals.” Fishermen flock to the outer coral islands, where sites such as the Poivre and Saint François Atolls teem with trevally, triggerfish, and pompano. The legendary *pati pati*, or Seychellois milkfish, provides one of the islands’ greatest angling challenges, considered by many locals to be uncatchable due to its strength and speed. The Seychelles’ waters also prove an ideal backdrop for other sports—including scuba diving, windsurfing, and kayaking—while the jungle-filled islands of Mahé and Praslin feature hiking trails, seabird sanctuaries, and more.

Refined ♦ The Seychelles’ private-island resorts are legendary for their over-the-top luxury and unspoiled environs. **North Island** (north-island.com)

and **Fregate Island Private** (fregate.com) are among the most exclusive, offering a seamless blend of high-style accommodations and barefoot amenities along with such experiences as fishing, diving, and sailing. For avid anglers, Loyd recommends the 3.7-mile-long **Desroches Island** (desroches-island.com) for its fleet of watercraft and easy access to the Poivre Atoll. The main island of Mahé also provides plenty of opportunities for upscale adventure with the **Four Seasons Resort Seychelles** (fourseasons.com), which climbs a lush hill above the famed Petite Anse beach. Across the bay, the 30-villa **Maia Luxury Resort & Spa** (maia.com.sc) sits on a steep, secluded peninsula surrounded by jungle. —J.C.



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Aspen



During the summer season, guests of Aspen's historic Hotel Jerome (middle) trade in their skis for fishing poles, hiking boots, and more.

Rugged ❖ Snowy slopes may be Aspen's foremost attraction, but this renowned Rocky Mountain resort town is more than just a winter getaway. Once the ski lifts come to a halt, Colorado's most glamorous destination becomes a playground for summertime sports. Cyclists can tackle the 42-mile Rio Grande Trail (a former rail corridor that stretches from Aspen to Glenwood Springs), while hikers of all skill levels can cross subalpine forests and wildflower-choked valleys on the region's many wilderness routes. The Roaring Fork Valley is home to trout-filled streams, Class-IV rapids, and fourteeners (mountains that rise to 14,000 feet or higher). For the most intrepid adventurers, the Three-Peak Challenge—a four-teener excursion set over a trio of sky-high summits—is a true test of strength and courage.

Refined ❖ Aspen's high-adrenaline adventures are matched only by its high-end accommodations. The **Hotel Jerome, an Auberge Resort** (aubergeresorts.com), was Colorado's first luxury hotel when it opened in 1889; the 93-room property has returned to top form following a massive restoration and today offers warm-weather excursions ranging from hot-air balloon rides to sunset white-water rafting. Located at the base of Aspen Mountain, the **St. Regis Aspen Resort** (stregisaspen.com) assembles bespoke excursions that might include sailing on Ruedi Reservoir and clay-target shooting. **The Little Nell** (thelittlenell.com)—well known for its après-adventure dining scene at Element 47—blends action and indulgence with its Ride & Dine road-biking dinner series.

—JILL K. ROBINSON

Pied-à-terre on Demand



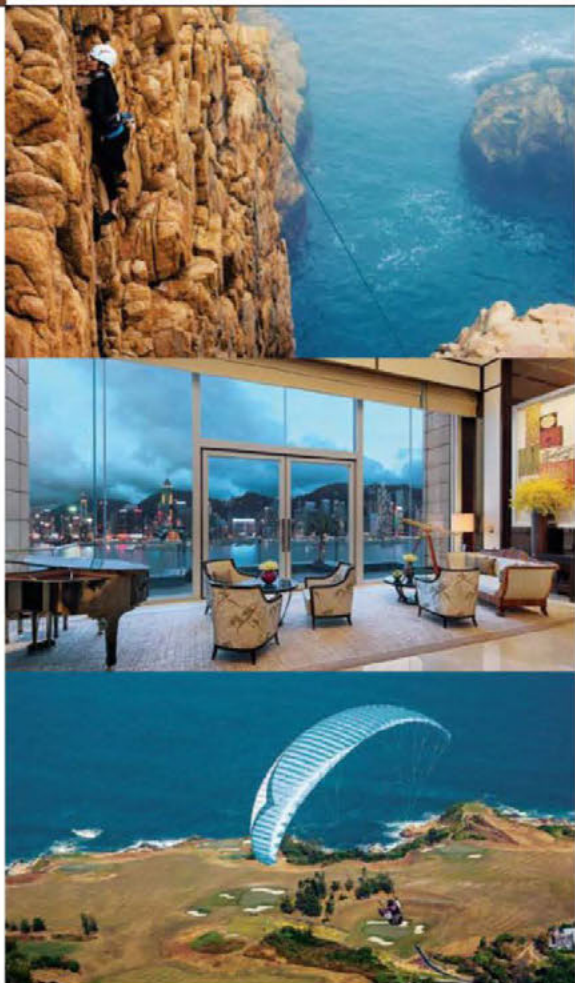
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Hong Kong

The Peninsula Hong Kong (middle left) is a short drive from rock climbing, paragliding, and other adventures on Hong Kong's many islands.

Rugged ♦ Hong Kong may be known for its sky-piercing towers and ever-expanding urban sprawl, but on the outskirts of this ultramodern metropolis, more than 200 picturesque isles serve as a natural reprieve from the hubbub and high-rises. Driving south from the city center, one witnesses the concrete jungle giving way to emerald wetlands, craggy cliffs, and sparkling bays ripe for adventure by land, air, and sea. Philippe Brown, of the outfitter **Brown and Hudson** (brownandhudson.com), counts surfing, paragliding, rock climbing, and hiking among the area's many outdoor attractions. "Tung Lung Chau Island provides some of the best climbing, with unspoiled cliffs rising above crashing waves," says Brown. "For hikers, Tai Mo Shan, or 'Foggy Mountain,' is the highest peak in Hong Kong and a very challenging trek." Brown can also arrange martial-arts lessons, dragon-boat racing, and wakeboarding sessions with an Olympic athlete.

Refined ♦ No stranger to superlatives, Hong Kong is home to some of the world's most luxurious hotels. The **Peninsula Hong Kong** (peninsula.com), which debuted in 1928, continues its long-standing tradition of white-glove service with afternoon tea, colonial-style guest rooms, and a fleet of custom green Rolls-Royces. Across Victoria Harbour, the **Landmark Mandarin Oriental, Hong Kong** (mandarinoriental.com), is sleek and intimate, with just 113 rooms and a 25,000-square-foot spa. In Kowloon, the **Ritz-Carlton, Hong Kong** (ritzcarlton.com), sits high above the city within the 118-story International Commerce Centre, offering unrivaled views that stretch all the way to the South China Sea. —J.C.

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TOP AND BOTTOM RIGHT: JEREMY KORESKI; BOTTOM LEFT: CHRIS POUGET; OPPOSITE, TOP: TREVOR MURPHY; MIDDLE: ANDRES GARCIA LAGNER; BOTTOM: PANORAMIC IMAGES/GETTY IMAGES

Vancouver Island

This page:
Vancouver Island
offers outdoor
action from
coast to coast.
Opposite: The
Andaz Peninsula
Papagayo Resort
overlooks a prime
surf break.

Rugged ♦ “Vancouver Island is a little touch of paradise if you’re into the outdoors,” says Matthew Robertson, founder of the adventure-travel outfitter **Momentum Adventure** (momentumadventure.com). Indeed, the British Columbian island—which is larger than the state of Massachusetts—is vast, remote, and ripe for exploring. A typical itinerary on the island and in its surrounding areas might include stand-up paddleboarding through the rain forests of Tofino, a grizzly-bear safari in the Great Bear Rainforest, and rock climbing and glacier trekking on Rugged Mountain. Robertson also recommends a helicopter excursion to the labyrinthine underground Upana Caves and fishing for rainbow trout in the Gold River.

Refined ♦ Vancouver Island’s private lodges may be secluded, but they deliver plenty of creature comforts nonetheless. **Clayoquot Wilderness Resort** (wildretreat.com), a Tofino property known for its gourmet cuisine, features 24 safari-style tents set amid 1 million acres of protected old-growth

rain forest. On a rocky promontory on the west coast of the island, the Relais & Châteaux resort **Wickaninish Inn** (wickinn.com) is perfectly situated for winter storm watching and, in milder weather, beachcombing and surfing. A short helicopter ride away from the island, in the Great Bear Rainforest, **Nimmo Bay Wilderness Resort** (nimmobay.com)—which specializes in heli-fishing and heli-hiking excursions from July through October—features nine waterfront cabins.

—JENNIFER ASHTON RYAN

Peninsula Papagayo

Rugged ♦ Costa Rica is known the world over as an adventure-travel paradise, and this 2,300-acre peninsula on the northern Pacific coast delivers some of the country's most thrilling experiences in its most exclusive setting. The Gulf of Papagayo, which flanks the peninsula on either side, attracts scuba divers, anglers, and other watersports enthusiasts for its marine life-rich reefs and calm waters. Just north of the peninsula, the waves at Witch's Rock and Ollie's Point are among the country's top surfing spots. At nearby Rio Perdido (which translates to "Lost River"), visitors can white-water raft, scale *via ferrata* courses, and mountain bike on a 12-mile network of trails. Roughly 10 miles north of Rio Perdido, the Cordillera de Guanacaste mountain range offers hiking and horseback-riding trails along the edge of the Rincón de la Vieja volcano and its many hot springs.

Refined ♦ The *pura vida* ("pure life") spirit of Costa Rica thrives on the secluded Peninsula Papagayo, where the country's best resorts are hidden among dwarf forests and golden beaches. Overlooking Culebra Bay, the **Andaz Peninsula Papagayo Resort** (andaz.hyatt.com) sits above one of the peninsula's most coveted surfing spots. The 154-room **Four Seasons Resort Costa Rica at Peninsula Papagayo** (fourseasons.com) is also a surfer's haven, offering lessons and excursions through its on-site outpost of the Australia-based **Tropicsurf** (tropicsurf.net). Guests of the private estate **Villa Manzu** (villamanzu.com) can enjoy stand-up paddleboarding, kayaking, and surfing off its private shores. On the other side of Culebra Bay, the 85-suite **El Mangroove** (el-mangroove.net) is also an ideal home base for paddleboarding, as well as sailing, fishing, and diving. —J.C.



A-LIST ADVENTURES PENINSULA PAPAGAYO



Wanaka

Set in the shadows of Mount Aspiring, Whare Kea Lodge & Chalet (lower right) promises true adventure by land, air, and sea.

Rugged ♦ Located roughly 40 miles north of Queenstown, the hamlet of Wanaka is closer to the outdoor action than its better-known neighbor is, making it an ideal base for South Island excursions ranging from fly-fishing and jet-boating to skydiving and mountain biking—minus the crowds. For the ultimate New Zealand adventure, Ian Swain of the outfitter **Swain Destinations** (swaindestinations.com) suggests taking to the sky. “Our clients love to fly high into the Southern Alps in a helicopter, touch down to explore one of the many glaciers, and then fly out over the rugged west coast, where they can land on a small rock island and dive for crayfish,” he says. “For the really adventurous, we can set up a small camp in the Southern Alps for sunset and sunrise hikes.”

Refined ♦ New Zealand is known for its world-class lodges and villas, and several of the country’s best are located within earshot of Wanaka. Arrive

by helicopter at the remote **Minaret Station** (minaretstation.com), where four chalets featuring sheepskin rugs and hot tubs offer an elegant place to retire after mountain biking, scallop diving, and other adventures in and around the Southern Alps. The Central Otago region’s celebrated Pinot Noirs elevate the experience at **Silverpine** (silverpine.co.nz), a four-room lodge offering hunting, fly-fishing, heli-skiing, and glacier hiking. And guests of **Whare Kea Lodge & Chalet** (wharekealodge.com), a six-bedroom estate overlooking Mount Aspiring, can spend the night at the property’s A-frame chalet on a 5,700-foot-high mountaintop.

—DARRELL HARTMAN

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St. Moritz



The lakefront location of Badrutt's Palace (middle and bottom) affords a wealth of outdoor activities year-round.

Rugged ♦ Every winter, skiers flock to this stylish Swiss resort in the Upper Engadin Valley for its perfect powder and lively après-ski scene. But St. Moritz is more than a winter wonderland, providing ample opportunities for adventure after the snow melts. Famous peaks such as Piz Nair, Diavolezza, and Corviglia welcome hikers and climbers in the warmer months, offering *via ferrata* courses and mountaineering experiences for all skill levels. From more than 8,000 feet above sea level, thrill-seekers can paraglide and hang glide over the Upper Engadin's forests and streams. On Lake St. Moritz, windsurfers, kitesurfers, and sailors take advantage of the steady winds and surf, while anglers hunt for mountain trout, grayling, and char.

Refined ♦ The grandes dames of St. Moritz have been hosting pleasure-seekers since the 19th century. Opened in 1896, the lakefront **Badrutt's Palace** (badruttspalace.com) remains a ritzy retreat, requiring formal attire in the evenings and offering one of St. Moritz's most spirited après-adventure scenes, with six restaurants and a nightclub. The 181-room **Suvretta House** (suvrettahouse.ch) dates to 1912 and today operates its own ski school and chairlift, as well as a summer program offering guided glacier treks, rappelling, and more. The 102-year-old **Carlton Hotel** (carlton-stmoritz.ch) caters to winter adventurers only, welcoming guests approximately 16 snowy weeks out of the year. —J.A.R. 

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Color Play

BY JILL NEWMAN
PHOTOGRAPHY BY LISA CHARLES WATSON
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Marina B white-gold necklace with blue topazes, onyxes, and diamonds, price upon request (212.644.1155, marinab.com);

Van Cleef & Arpels butterfly earrings with yellow sapphires and diamonds, \$22,200 (877.826.2533, vancleefarpels.com).



Today's most spectacular jewelry often forgoes the monochrome splendor of white diamonds in favor of the scintillating brilliance of gemstones that embrace the full spectrum—from vibrant orange garnets and luminous yellow sapphires to radiant red rubies and dreamy sky-blue aquamarines. Working with these pigments from nature's palette, the best and brightest jewelers are fashioning designs that flatter the wearer and enhance the gems' unique characteristics and lively hues.

Orange Crush

FROM LEFT: **Sharon Khazzam** necklace with citrines, coral, fire opals, hessonite and spessartite garnets, orange sapphires, peach moonstones, sunstones, pink tourmalines, yellow tourmalines, and diamonds, \$24,300 (516.570.2663, sharonkhazzam.com); **Jacob & Co.** ring with a 20.16-carat garnet and yellow diamonds, \$85,000 (212.719.5887, jacobandco.com); **Dior Fine Jewelry** Archi Dior Trompe l'Oeil Diamant Jaune yellow- and pink-gold ring with yellow and white diamonds, spessartite garnets, and pink sapphires, price upon request (800.929.3467, dior.com).





Passionately Pink

FROM LEFT: **Pasquale Bruni** butterfly ring with pink sapphires, tourmalines, smoky quartzes, and diamonds, \$13,440 (800.868.5532, pasqualebruni.com); **Mish** rubellite earrings with brown diamonds set in rose gold, \$44,000 (212.734.3500, mishnewyork.com); **James de Givenchy for Taffin** rose-gold necklace with pink topazes and diamonds, price upon request (212.421.6222, taffin.com).

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Going Green

CLOCKWISE FROM MIDDLE LEFT:
Sidney Garber green-tourmaline ring with diamonds set in rose gold, \$17,850 (212.274.1111, sidneygarber.com); **De Grisogono** pink-gold ring set with emeralds and amethysts, \$44,900 (212.439.4220, degrisogono.com); **Coomi** emerald-and-diamond Affinity necklace, \$25,000 (866.867.7272, coomi.com); **Spark Creations** peridot earrings with chrome tourmalines and diamonds, \$19,076 (sparkcreations.com).

Blue Bayou

CLOCKWISE FROM TOP: **Roberto Coin** Fantasia ring with sapphires, iolites, and diamonds, \$12,000 (212.486.4545, neimanmarcus.com); **Lugano Diamonds** 21.48-carat tanzanite ring set in black gold with diamonds, price upon request (949.720.1258, luganodiamonds.com); **Abellán New York** chalcedony earrings set in 18-karat white gold with sapphires, Akoya pearls, and emeralds, price upon request (888.365.0120, abellannewyork.com); **Charles Krypell** aquamarine-and-sapphire ring in white gold, \$16,700 (800.487.8765, charleskrypell.com); **Jack Kelége** 17-carat tanzanite ring with diamonds set in white gold, \$45,000 (877.653.5343, jackkelege.com).





Red Alert

Fred Leighton vintage 1940s bracelet by Suzanne Belperron set with cabochon rubies and diamonds, price upon request (212.288.1872, fredleighton.com); **James de Givenchy for Taffin** spinel ring with diamonds set in platinum, price upon request (212.421.6222, taffin.com). 

ROf Note

From David Arnold,

Senior Vice President/Group Publisher
of *Robb Report*

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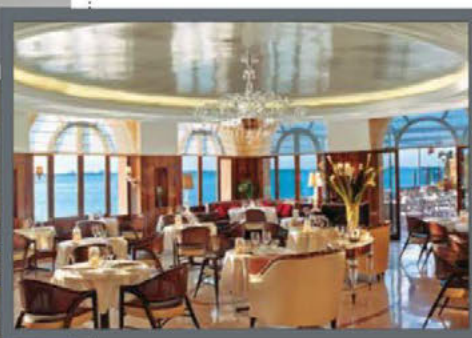
Floating Feast

A NEW GENERATION OF CHEFS AND WINEMAKERS IS TRANSFORMING THE VENICE LAGOON. BY RAPHAEL KADUSHIN

VENISSA WINERY
(in the foreground)
is located on the
site of a renovated
13th-century
monastery.

ON ANY GIVEN DAY, the musicians in the dueling café orchestras on Venice's Piazza San Marco saw away at violins and pound on grand pianos, attempting to lure passersby to the tables with their strident siren calls. The atmosphere is manic, the crowds dense. The plaza bristles with selfie sticks, and plates are piled with too much of the tourist fare Venetians call *plastica*. A quick water-taxi ride over the Venice Lagoon, however, provides instant relief. By dusk, a hush falls upon the canals of these backwater islands, and the air is perfumed with the seductive smell of pesto, fritto misto, and olive oil.

This Venetian parallel universe is increasingly the best reason to visit the city, especially for hungry travelers. While Venice is often dismissed as the Italian city that fine food forgot—an oversized concession stand serving watery Bellinis, dead-eyed fish, and gummy



1958, and the 2014 debut of Oro Restaurant—part of the hotel's recent renovation—has reestablished this landmark as an essential destination for gourmands. The dining room now gleams with Rubelli fabrics and Murano chandeliers, and executive chef Davide Bisetto, who earned two Michelin stars at the Casadelmar hotel in Corsica, oversees the kitchen. Bisetto has revived some of the restaurant's original dishes, including its signature beef carpaccio, but his menu mostly surprises. As night fell over the jumbled rooftops of the palazzi visible through

outfitted with simple white linens. The city's first fully equipped urban resort, the complex includes the largest spa in town, a rooftop infinity pool, and a landscaped garden. But this hotel's focus on food remains its most attractive feature. The on-site Savori Cooking Academy, for example, is anchored by a stainless-steel kitchen divided into six stations and designed for marathon 6-hour cooking classes. In preparation for these sessions, hotel chefs lead participants on a tour of the famed Rialto markets to pick up fresh ingredients, then to a bar for a fortification of snacks, before returning to the kitchen to prepare such Venetian classics as pasta with clams and mussels. The hotel also offers four restaurants, the most formal of which is Dopolavoro.

Even Sagra, the more casual rooftop trattoria overlooking Venice, has an ambitious kitchen. Though the dining room, which is decorated with Panama hats and straw market baskets, gives diners the impression that they are about to enjoy a seaside picnic, the cuisine is serious. "Eighty percent of the seafood, meat, and produce I use comes from the area around Venice," said executive chef Mauro Taufer, as I took my seat. "Then I revisit Italian cuisine from every region of the country, from north to south, taking inspiration from each area." His signature dish may be the lagoon sea bream cooked with cherry tomatoes, artichokes, and olives, but the organic kamut spaghetti dressed with an understated clam sauce that I ordered was just as good—as were the sweet grilled langoustines splayed over a bed of green beans.

Beyond the Cipriani and the JW Marriott lies the newly renovated St. Regis Venice San Clemente Palace, a historic hotel with a trio of new restaurants that reopened this year after a \$28 million remodeling. Not wishing to spend the duration of my visit on the south side of the lagoon, however, I ventured next to

pasta—the lagoon is earning quite the opposite reputation. Over the past five years, the spray of islands surrounding the city has become home to creative regional kitchens, small vineyards with serious winemakers, and a gleaming new cooking school. There, a generation of ambitious chefs is intent on salvaging classic Venetian cuisine—with its delicate seafood, risottos, artichokes, and creamy tiramisu—and elevating regional ingredients.

When I arrived on a golden spring day, I first made my way to the island of Giudecca, located 5 minutes south of Piazza San Marco by shuttle boat. Here, Hotel Cipriani, now a Belmond property, has remained a bastion of *la dolce vita* since its opening in

the dining room's picture windows, I tucked into a plate of button-size ravioli stuffed with crab, each perfect pillow popping in my mouth. The foie gras was marinated in the pungent anchovy oil called *colatura* and served with Bronte pistachios, local artichokes, and burrata. The meal finished with a blackberry soufflé that seemed like it could not get any better—that is, until the waiter spooned hazelnut gelato onto the top, and I watched it sink down into the airy confection.

Cipriani, though lately refreshed, represents the lagoon's old guard, but the JW Marriott Venice—located a few islands farther south—is the newest of the newcomers. This establishment opened in March on Isola delle Rose, a 40-acre private island that looks much like a floating park. In contrast to so many other venues in Venice, which exude an opulent, old-world style, the Marriott favors a less formal, 21st-century style characterized by spacious guest rooms

|||||
Citrus red prawns with cucumber sorbet (top) at Belmond Hotel Cipriani's Oro Restaurant (middle). Above: The gleaming workstations at JW Marriott Venice's Savori Cooking Academy.
|||||

TOP: TYSON SADLO; MIDDLE: ERIC LAIGNEL; FAR LEFT: MIRCO TOFFOLO

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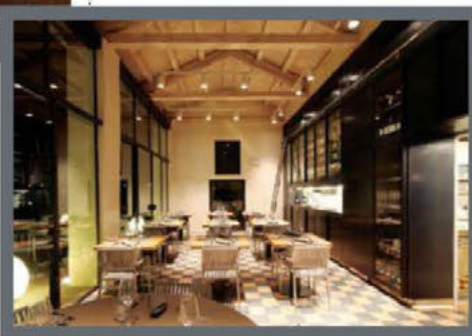
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Top: Acquastanca Osteria serves fare made from ingredients local to the lagoon.
Right: The modern osteria at Venissa.



the islands in the northern region, where small, independent restaurants are producing the city's most unexpected gastronomic revelations.

The northern bounty begins on Sant' Erasmo, a pastoral island often referred to as Venice's garden, where Michel Thoulouze hosts wine tastings at Orto di Venezia, a winery situated in a restored 18th-century waterfront farmhouse. The star in Thoulouze's oenological portfolio is Orto di Venezia, a white wine he makes from Malvasia Istriana and Vermentino grapes harvested from his surrounding 4.5-acre vineyard. "It was an accident," he said laughingly of his winemaking effort. "I was living in Paris but moved here 10 years ago after I saw this view and felt the quiet. And when I analyzed the soil, I saw its potential. My wine has its own personality; the lagoon wind salts the vines, so it has a singular acidity. People like it because it has its own unique spirit."

A similarly fresh excitement can be felt at Venissa winery and restaurant, which has transformed the nearby island of Mazzorbo into a bustling destination for food lovers. Venissa is housed in a renovated 13th-century

monastery at the end of a waterside row of sherbet-colored buildings. The monastery's kitchen garden and walled vineyard are once again being put to good use. In fact, the vineyard managers revived the cultivation of a 600-year-old grape favored by the Venetian doges, Dorona—a varietal that virtually disappeared after a 1966 flood destroyed all but 80 vines.

This fruity white wine perfectly complements the bar snacks served in Venissa's *osteria*, but the sleek dining room within the monastery courtyard remains the primary draw. When the original chef, who won

Venissa its first Michelin star, decamped in 2013 for her own kitchen, the restaurant moved in a remarkable new direction. "Since the restaurant already had a strong heritage, I thought, why not experiment?" said Matteo Bisol, the general director. "Why not put four talented people together and let them work as a team? So we invited four young chefs, all but one in their 20s, from four different Michelin-starred restaurants to cook in the kitchen. One is responsible for starters, one for the first course, one the main course, and one dessert."

My own meal proved that this unusual arrangement works. Chef Sabina Joksimovic opened with lightly seared scallops infused with lime and lemon. Andrea Asoli followed with a first course of spaghetti tossed with turnip tops and ricotta cream, while Michelangelo D'Oria laid roasted sea bass over cauliflower cream for the second course. Pastry chef Serena Baiano finished with a

perfectly balanced raspberry and goat cheese pudding.

Still, my most surprising dinner in the lagoon was served on Murano—the one island that draws crowds on a par with Piazza San Marco. After quitting her job as an event planner at Harry's Bar, Giovanna Arcangeli turned her attention to her native island and transformed a canal-side bakery into a restaurant. "It was 400 years old and falling down," recalled the entrepreneur, who enlisted architect Catarina Nason to salvage the building. Nason, also a Murano native, decided during this project to effect a change of career as well and ended up taking charge of the kitchen. Their small eatery, Acquastanca Osteria, opened in 2012 to instant acclaim.

"I try to stick to local lagoon ingredients as much as possible," Nason told me, as I sat down at one of the rustic wood tables under the *osteria*'s beamed ceiling. "The baby artichokes, shrimp and squid, softshell crabs." Nason distills the purest flavors from her bulging larder. Her risotto was cooked in a broth made from go, the tiny lagoon fish, and lush with clams. Her squid-ink pasta was delicate and black as licorice, while the salad of octopus and shrimp, lightly tossed with olive oil and lemon, preserved the fresh flavors of the seafood.

"Cooking is in our DNA; it's our passion," said Arcangeli of Acquastanca Osteria's elegantly austere cuisine. "Our goal someday is to have people remember Murano—and the lagoon—as much for the food as the scenery and the shopping."

Gazing out at the sun gradually sinking behind the canal, I reflected that Arcangeli need not worry: Her goal had already been achieved. **R**

Acquastanca Osteria, *acquastanca.it*; **Belmond Hotel Cipriani**, *belmond.com*; **JW Marriott Venice Resort & Spa**, *marriott.com*; **Orto di Venezia**, *ortodivenezia.com*; **Venissa**, *venissa.it*



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WHO WILL BE THE NEXT *Culinary Master?*

Robb Report is pleased to announce the fourth annual Culinary Masters Competition and this year's panel of celebrated master chefs and their nominees. The master chefs—John Besh, Curtis Duffy, Christopher Kostow, Barbara Lynch, Norman Van Aken, and Michael White—each represent a region across the United States and each has nominated an up-and-coming chef doing groundbreaking work in the regional style.

These emerging culinary artists—Justin Devillier, Lee Wolen, Kim Floresca and Daniel Ryan, Patrick Campbell, Phil Bryant, and John Becker—are set to prepare a series of six competition dinners, which will be judged by an exclusive group of Robb Report readers and editors. All proceeds from the competition will be donated to charities chosen by the master chefs. And in January, we will share the exciting results: the winner of the competition, Robb Report's New Culinary Master for 2016. ✨



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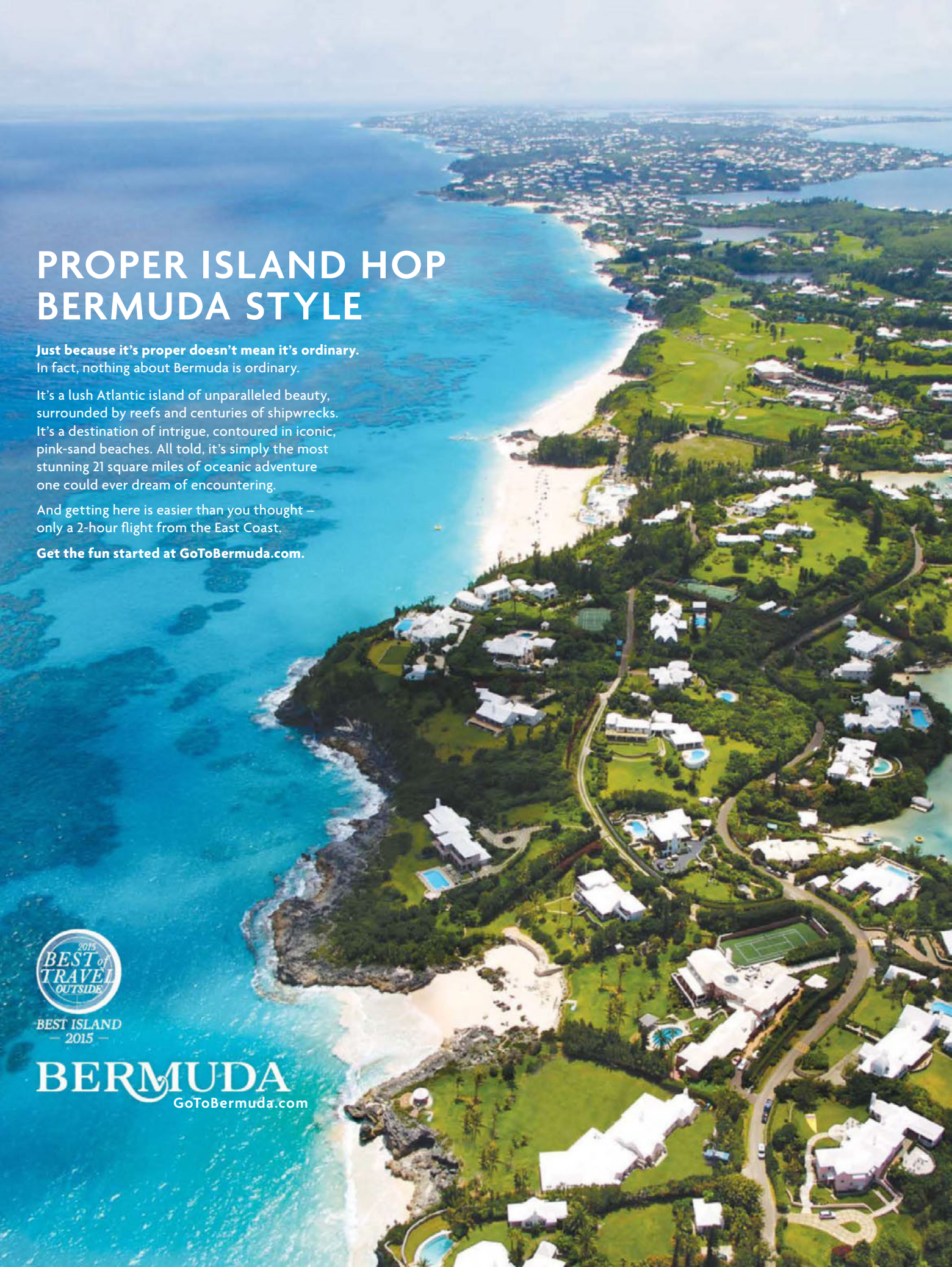


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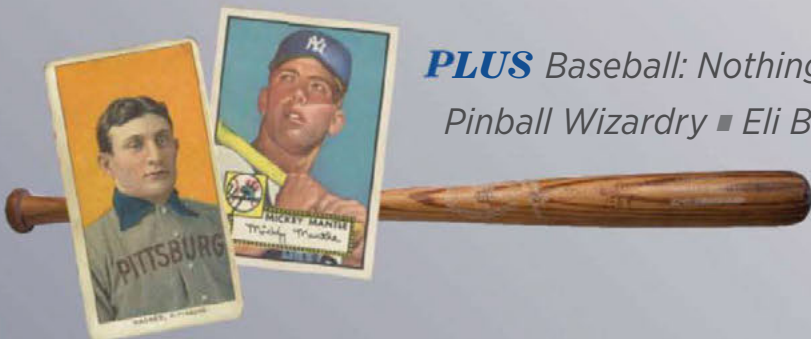
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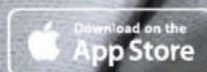
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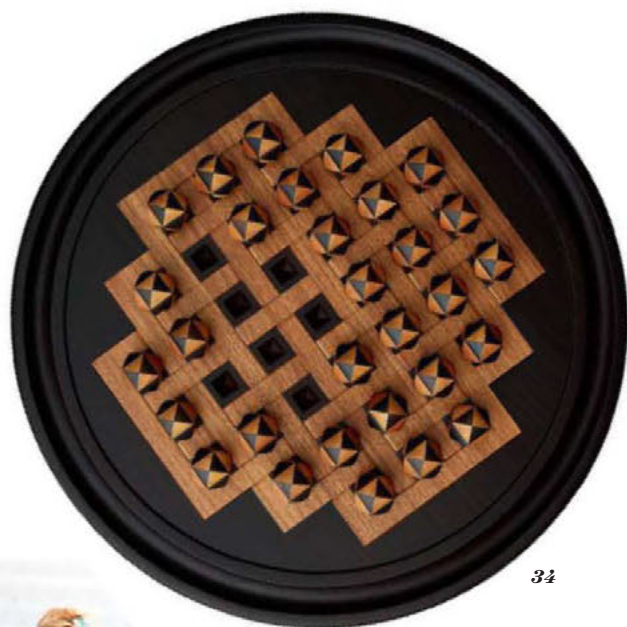


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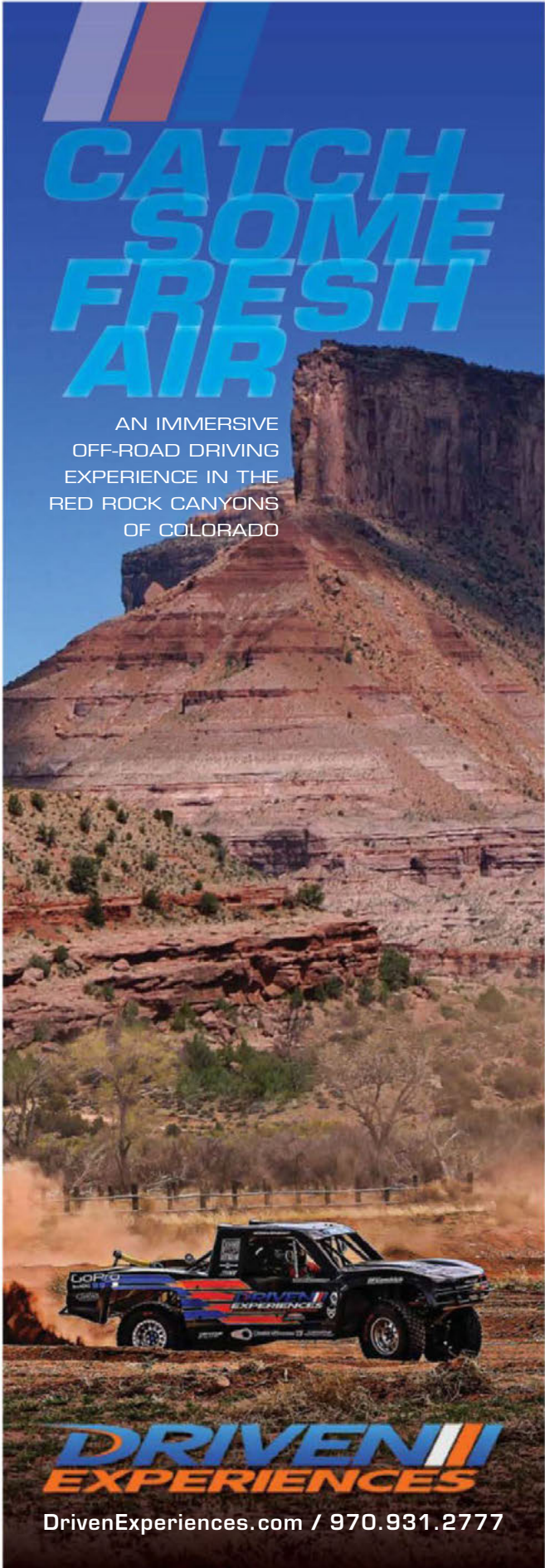
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FROM A ROUND of marbles on the playground, to Monopoly and mah-jongg at the kitchen table, to long afternoons at an arcade or a ballpark—it is tempting to dismiss games as idle amusements or childhood pastimes. But games—each a kind of competitive play—are as firmly etched into the human experience as the early tic-tac-toe board found scratched into an ancient Roman wall.

A 1933 prototype for Monopoly included houses and hotels cut from wooden floor molding and tokens that were given away with Lipton tea.

And as with games in general, it is fun to compete. But it is also fun to control your destiny. In that way, Monopoly—and all games—are not a form of escapism, but a way of expressing our competitive nature. A way of doing something that gives us a sense of accomplishment and yet is not work. And perhaps most important, a way to communicate. “Intuitively, we know that if we play a game together we will know each other better,” Ricketts says. “Competition is healthy as long as it isn’t cutthroat.”

Michalene Busico, Editor
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AUCTION PREVIEWS
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Playing for Keeps

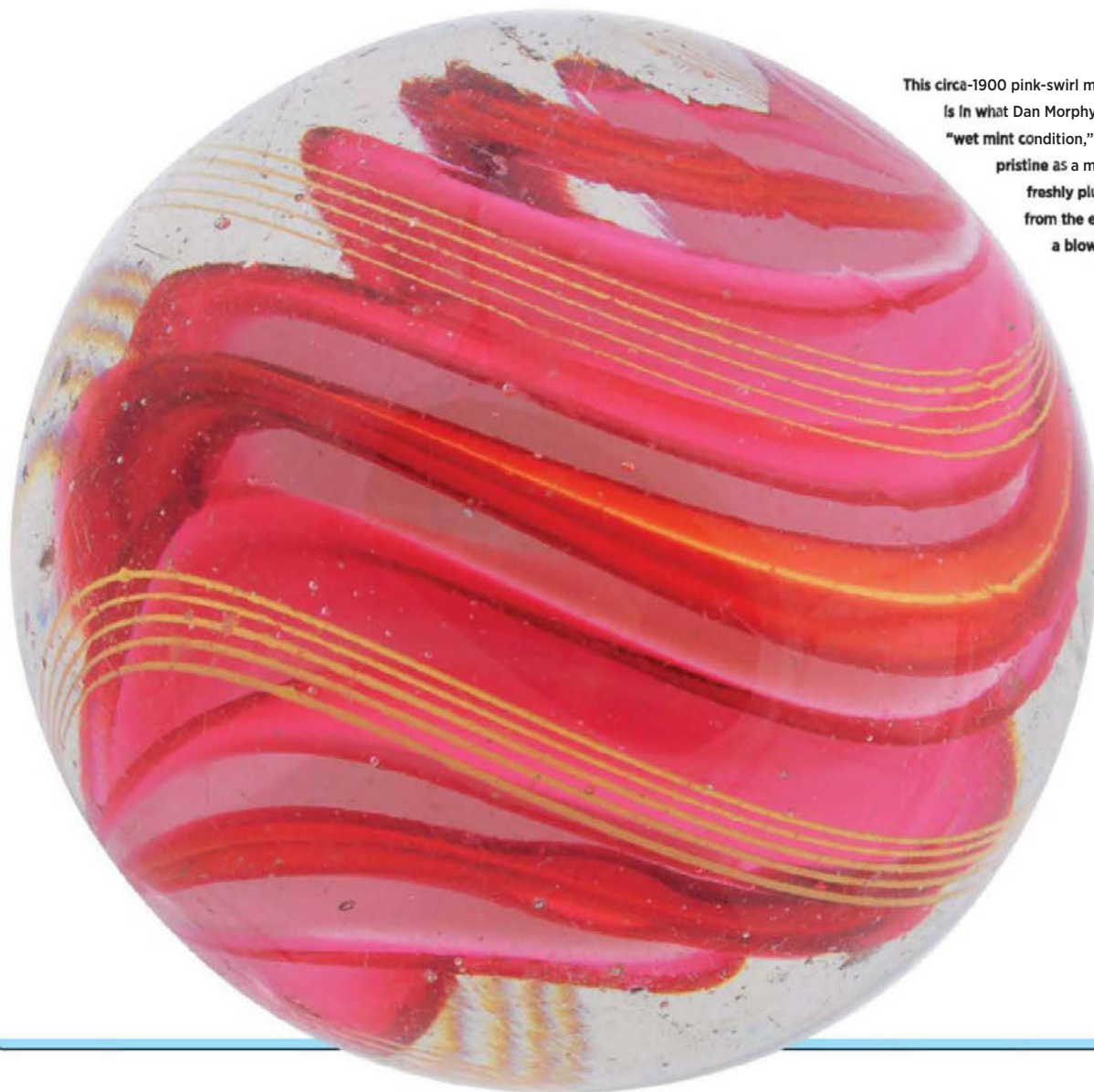
IN PLAYGROUND GAMES of marbles, it's winner take all—making it a sport that turns its victors into instant collectors. Dan Morphy, the president and founder of Morphy Auctions in Denver, Pa., was one of them: He collected marbles as a boy, and he went on to develop them as a collectible category when he opened his auction house in 1997.

This fall, at least 250 marbles will roll across the block at Morphy's. Among the most covetable is a one-and-a-half-inch pink-swirl marble from the turn of the previous century (estimated

at \$1,000 to \$2,000). Back then, at the end of the working day, glassblowers in the United States and Europe would use the leftover glass by fashioning it into huge, gorgeous marbles. "Anything over one and a half inches was made for the marble-blower to show off," Morphy says. "They were not made to be played with—you'd break a finger."

—SHEILA GIBSON STOODLEY

Sale: *Morphy Auctions, September 10–12, Denver, Pa.;*
morphyauctions.com



This circa-1900 pink-swirl marble is in what Dan Morphy calls "wet mint condition," or as pristine as a marble freshly plucked from the end of a blowpipe.

Written in the Stars

THE PEBBLE BEACH Concours d'Elegance and the surrounding four days of automotive auctions (pebblebeachconcours.net) set the global standard for collectible cars. Last year, sales totaled \$400 million—an increase of 28 percent over 2013—and included the \$38.2 million sale of a 1962 Ferrari 250 GTO, the highest price ever paid for a car at public auction.

Once again, early listings for the sales, which take place August 13 to 16, include plenty of Ferraris, such as the 1963 Ferrari 250 GT Lusso offered by Russo & Steele. The Lusso is the prancing horse's most revered model, and the Scottsdale, Ariz.-based auction house expects this sale to reach seven figures. Ferrari is also one of the featured marques at the 2015 concours, following last year's record Ferrari sale and a 1954 Ferrari 375 MM

Scaglietti winning last year's Best in Show.

Among the other standout cars are a 1976 Porsche 930 Turbo, Steve McQueen's last special-ordered Porsche, which will be offered by Mecum, with a portion of the sales benefiting the Boys Republic, a treatment center in Chino Hills, Calif., that McQueen attended in 1946. The auction

house expects the fervor surrounding McQueen cars to boost the price six to 10 times that of a comparable car without the McQueen imprimatur.

At the Bonhams sale, a 1953 Fiat 8V Supersonic (\$1.8 million to \$2.4 million) will be offered fresh from a full resto-



The 1953 Fiat 8V Supersonic (above) is shown mid-restoration without its original aqua-colored livery; it is expected to fetch at least \$1.8 million. The 1963 Ferrari 250 GT Lusso (below) should also hit the seven-figure mark.



TOP: GERALD FABER PHOTOGRAPHY

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Opening Bids

ration, which was still underway in June. One of only 15 made, the Supersonic was owned by professional racer Lou Fageol.

Finally, Gooding will offer 11 postwar sports cars from the collection of Peter Klutt, the owner of the Canadian-based racing team *Legendary Motorcar Co.* and the star of Discovery's *Legendary Motorcar* show. The highlights include two Ferraris—a 1967 Dino 206 SP (\$2.6 million to \$3 million) and a 1967 275 GTB/4—and a 1966 Ford Shelby Cobra 427 (\$1.2 million to \$1.4 million).

Klutt is known for his racing and resortation work, and his collection prominently exhibits his attention to detail and passion for muscle and sports cars. —AMANDA MILLIN



A 1967 Ferrari Dino 206 SP (above) from Peter Klutt's collection (\$2.6 million to \$3 million), and Steve McQueen's 1976 Porsche 930 Turbo (below).



The Groupies

Individual cars were not the only record breakers at last year's Pebble Beach auctions: The racer Fabrizio Violati's 10 Ferraris sold for \$65.9 million, the most ever paid for a private car collection at a single-day auction. Looking to top that figure—and compete directly with Peter Klutt's sports car collection this year—RM Sotheby's (rmauctions.com) has assembled a special sale of approximately 30 postwar sports cars dubbed the Pinnacle Portfolio. In terms of dollar value, "this is the single largest collection that has ever been brought to market," says Ian Kelleher, managing director of RM Sotheby's West Coast division. "With these cars, you have a representation of each of the marque's most storied and most exciting examples. As a whole, they are the rarest of the rare."

Among the many automotive wonders is a 1998 McLaren F1 "LM-Specification" (estimated at \$12 million-plus) and a 1956 Porsche 356A 1600 Speedster by Reutter (\$270,000 to \$320,000 without reserve). A 1994 Ferrari F40 LM (\$2 million to \$2.5 million) is one of only two examples ever built; a 2005 Ferrari Enzo (\$3.5 million-plus) was once owned by the late Pope John Paul II; and a 1955 Mercedes-Benz 300 SL Alloy Gullwing (\$5.5 million to \$6.5 million) is one of just 29 aluminum-bodied examples.

The auction, scheduled for August 13 in Monterey, is the first dedicated Thursday sale the house has had at Monterey since it sold the Nick Alexander woodie collection in 2009. —A.M.



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Maya Angelou's art collection focused on works by African-American masters, such as *Maya's Quilt of Life* (1989), a 6-foot-square quilt by Faith Ringgold; John Biggers's *Kumasi Market* (1962); and Melvin Edwards's *OWWA Maya* welded-steel sculpture (2011).



Angelou's Inspiration

MAYA ANGELOU'S extraordinary life spanned careers as a poet, author, dancer, actor, director, professor, and activist. She was also an art collector, though not surprisingly, one very different from most others. "She wasn't buying what was fashionable, or for an investment," says Nigel Freeman, director of African-American Fine Art at Swann Galleries in New York. "She knew many artists and was comfortable talking with them. She admired their work, which related to the same common experiences that were in her poems."

In September, Swann will bring 50 of those works to auction, including pieces by African-American masters Romare Bearden, John Biggers, Elizabeth Catlett, and Faith Ringgold. Angelou, who died last year, selected art that inspired her, such as *OWWA Maya*, a 2011 welded-steel sculpture by Melvin Edwards (estimated at \$8,000 to \$12,000) and Biggers's 1962 oil-and-acrylic *Kumasi Market* (\$100,000 to \$150,000). The star of the sale, though, was a gift: Ringgold's 1989 story quilt, *Maya's Quilt of Life* (\$150,000 to \$250,000). Commissioned by Oprah Winfrey for Angelou's 60th birthday, it is the first

of Ringgold's story quilts to be offered at auction and includes passages from Angelou works such as *I Know Why the Caged Bird Sings*. "It's a very strong piece, and artistically, it's a work everyone associates with Faith Ringgold," Freeman says. "And it used to hang in Angelou's home in New York."

—SHEILA GIBSON STOODLEY

Sale: Swann Galleries, September 15, New York City; swanngalleries.com



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Sole Winner

IN THE SUMMER OF 1954, a 25-year-old University of Oxford neurology student and Olympic runner named Roger Bannister did what scientists had long thought was not humanly possible: He ran a mile in under 4 minutes. The London-born athlete crossed the finish line at Iffley Road Track in Oxford in 3 minutes, 59.4 seconds, breaking the world record, which had stood at 4 minutes and 1 second for nearly a decade. On September 10, the shoes that carried Bannister into history will be auctioned by Christie's South Kensington (christies.com) as part of its Out of the Ordinary sale. The leather size 10s are expected to fetch \$47,000 to \$79,000, and, per Sir Roger Bannister's request, a portion of the proceeds will benefit the Autonomic Charitable Trust. —CAROLYN MEERS



Winning Resolve

After placing fourth in the Helsinki Olympics' 1,500-meter race, Bannister was determined to break the 4-minute record, but medical school allowed him to train only 45 minutes a day. Today's elite runners train about 10 hours per week.

Sporting Goods

Bannister's shoes were made by G.T. Law & Son, the leading sport shoemaker at the time. They were the go-to brand for English rugby star Prince Alexander Obolensky and for the Springboks, South Africa's rugby team.

Training Days

Using his knowledge of physiology, Bannister discovered he ran more efficiently when he ran high-speed consistent splits, currently known as high-intensity interval training. The technique is now regarded as one of the most effective ways to drop times.

Weighting Game

At about 4.5 ounces, Bannister's running shoes were among the lightest at the time, but they are more than an ounce heavier than modern track shoes, which often employ ceramic or plastic spikes.

'Roo Shoe

Ultrathin Australian kangaroo leather was used instead of traditional calf leather, which almost doubled the price to 5 pounds (about \$70 today). Modern elite running shoes cost upwards of \$200.

Fine Fit

Bannister never met with G.T. Law & Son for a proper fitting and the shoes were built from an all-purpose wooden last drawn from a pencil outline of a roughly size-10 foot.

Sharper Spikes

The metal spikes are exceptionally thin, helping them grip and release Oxford's uneven, gravel track. The day of the race, during his medical training, Bannister sharpened the spikes on a laboratory grindstone.



A portrait of Roger Federer in a black tuxedo with a white shirt and a black bow tie. He is smiling slightly and looking towards the right. The background is dark with some stage lights visible.

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 HAMMERED

To Infinity and Beyond

WHEN THE AIR had cleared after the frenzy of New York's spring art auctions, players and spectators alike were left feeling winded. From the leadoff at Sotheby's Impressionist & Modern Art Evening Sale on May 5, where the top lot was a Vincent van Gogh canvas that brought in \$66.3 million against an estimate of \$40 million, through the multiple sales that ended the following week, the bounty of masterworks on offer broke record after record.

The Christie's juggernaut alone brought in \$1.7 billion in art sales in one week, the highest single-week total in auction history. Of particular note was the auction house's Looking Forward to the Past sale, which offered works representing artistic innovation from the impressionists through the contemporary period. This was the event where Pablo Picasso's *Les Femmes d'Alger* became the most expensive artwork ever sold at auction (\$179.4 million) and

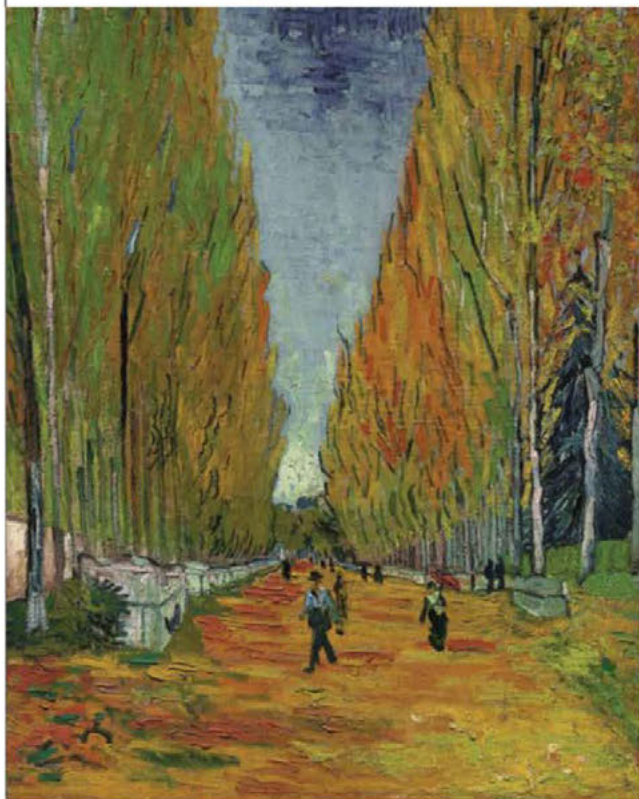
Alberto Giacometti's *Pointing Man* became the costliest sculpture (\$141.3 million). In addition, artist records were reset for Piet Mondrian and Lucian Freud at Christie's sales that week. At Sotheby's Contemporary Art Evening Auction on May 12, seven records fell.

"It's a cumulative effect," says Jussi Pylkkänen, Christie's global president, who commanded the rostrum at Looking Forward. He notes that years of rising prices have also prompted collectors to think about selling, both for philanthropy and to buy other pieces. "When these works become so expensive, inevitably owners look at the works they own and think, 'Is this the time in our lifetime to sell?'" he says. Pylkkänen also sees the increasingly global nature of the market having an effect: "Asian collectors not in the market previously are now changing the value of these works, and these new buyers have the energy to acquire them."

Gallery owner Fergus McCaffrey also sees a certain inevitability in the astounding prices. "It sounds strange to say, but it was somewhat predictable, given the amount of financial guarantees and the quality of the work at that auction," he says of the Looking Forward results. "There's been a lot of talk about new collectors coming in from Asia, but it's important to understand that consignments are mainly from American collections. And American contemporary art is the most expensive [contemporary art] in the world. In the U.S., there's a great collecting tradition and community."

One of those American works is Christopher Wool's *Untitled (Riot)*, which Sotheby's auctioned at its Contemporary sale for \$29.9 million—a record for a living American artist. "Collectors hotly desire works by Christopher Wool, giving rise to the record auction price achieved at Sotheby's," says Cheryl Perkey, a Los Angeles-based art consultant. However, she says, "there is still room for future growth in the market for American contemporary art. Works by American artists make up a significant part of the international art market. Watch for works by other accomplished American artists, such as Mark Bradford and Fred Tomaselli." While Perkey acknowledges that "stratospheric" auction results grab all the headlines, she offers encouragement to the majority of collectors: "There are excellent opportunities to build valuable collections at all levels of the market, not just the high end."

Still, according to the experts, prices are not peaking in the foreseeable future. As Pylkkänen says, "It might stop when people stop wanting to sell." —KAREN CAKEBREAD



Vincent van Gogh

L'Allée des Alyscamps (1888)

Estimate: \$40 million-plus

Sold: \$66.3 million

Sotheby's Impressionist & Modern Art Evening Sale



Pablo Picasso

Les Femmes d'Alger (1955)

Estimate: \$140 million

Sold: \$179.4 million

Christie's Looking Forward to the Past sale

Piet Mondrian

Composition No. III, with Red, Blue, Yellow, and Black (1929)

Estimate: \$15 million to \$25 million

Sold: \$50.6 million

Christie's Impressionist & Modern Art Evening Sale



Christopher Wool

Untitled (Riot) (1990)

Estimate: \$12 million to \$18 million

Sold: \$29.9 million

Sotheby's Contemporary sale



Alberto Giacometti

Pointing Man (1947)

Estimate: \$130 million

Sold: \$141.3 million

Christie's Looking Forward to the Past sale

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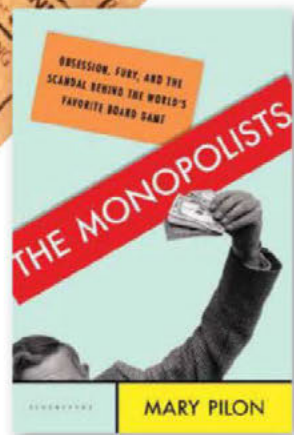
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INSPIRING DISCOVERIES & INSIGHTS



A 1936 newspaper clipping from the Washington, D.C., *Evening Star* (far left) shows Elizabeth Magie, creator of the Landlord's Game (center), which went on to become Monopoly. Magie's story is told by Mary Pilon in *The Monopolists* (bottom).



FUN AND GAMES

Monopoly Money

WITH MORE THAN 275 million game sets sold in the past century, Monopoly is the most popular board game in history. It is available in 111 countries, translated into more than 40 languages, and made in countless special editions, including a \$2 million 18-karat gold edition by jeweler Sidney Mobell.

But despite the billions of times the world has passed Go, it turns out we never really knew Monopoly at all. This year, journalist Mary Pilon's book, *The Monopolists: Obsession, Fury, and the Scandal Behind the World's Favorite Board Game* (Bloomsbury, \$27), debunked the long-told story of the game's invention—an

inspiring tale of an out-of-work salesman, Charles B. Darrow, creating the game in the Great Depression and thus earning a fortune. In reality, Elizabeth (Lizzie) Magie, a follower of economist Henry George, invented the Landlord's Game as a teaching tool *against* monopolism in 1902, roughly three decades before Darrow sold

Expert Eye



A circa-1933 round Monopoly set (left) sold for a record \$146,500 in 2010. Historian Tom Forsyth owns a complete 1906 edition of the Landlord's Game (bottom).

the successor, Monopoly, to Parker Brothers. “Her story was buried,” says Pilon, who stumbled upon it while reporting on the Great Recession. “During her era, it was a kind of rebellious, progressive teaching tool. Then in the Great Depression, it became associated with having things that most people at the time didn’t have. I don’t think it was a coincidence that that’s how the game really took off commercially.”

First editions of the Darrow game remain the most coveted and collectible, such as the circa-1933 round Monopoly set handmade by Darrow, which was purchased by the Strong’s National Museum of Play in Rochester, N.Y., for a record \$146,500 in 2010.

Thomas Forsyth, a Portland, Ore.-based game historian, began to research

Monopoly after discovering his grandfather’s 1906 edition of Magie’s board game—one of just three known pre-Parker Brothers sets—at a Thanksgiving gathering. “I opened it up and saw it had four railroad spaces, Go to Jail, Chance, and houses and properties, but it said ‘The Landlord’s Game’ with a 1904 patent,” he recalls. “These little red flags went up and that started the little bug in me.”

Forsyth, who now owns the trademark to the Landlord’s Game, plans to unveil a limited-edition replica of the original set and is accepting preorders online at landlordsgame.info. He wants to share the relic with other collectors and, at last, give Magie the legacy she deserved.

—ANUSH BENLIYAN



Lucky Deck

Paola Russo travels the world searching for unusual objects for her Los Angeles gallery Just One Eye (justoneeye.com), but she believes it was luck that led her to a unique set of Italian playing cards last year. Russo had heard that a Milanese family had recently closed G. Lorenzi—an 86-year-old shop best known for handcrafted razors, knives, and smoking accessories—and she arranged for an invitation to go in and look around. She found four sets of playing cards, each set with two decks, one covered in gold leaf and the other in silver. Each deck is made up of the standard four suits and royal face cards. Russo purchased all of them, but now only one set remains. It is available in a handmade leather case for \$5,250. “The Italians are quite superstitious and the cards embody this spirit,” Russo says. “I hope they bring luck to the next owner.” —KIMBERLY STEVENS



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Q & A

Money Bags

Handbags by Hermès, Chanel, and the like have always been coveted, but only recently have they evolved into an elite auction category. The credit goes to a three-person team at Heritage Auctions in Dallas that included Caitlin Donovan. Over the course of four years, the trio racked up impressive sales and in 2014, Christie's hired Donovan and her colleagues away (prompting Heritage to file a reportedly \$60 million lawsuit against Christie's). In the meantime, the secondary market for high-end handbags has rocketed forward. On June 1, Christie's broke the record for a handbag at auction with a shiny fuchsia crocodile-skin Hermès Birkin (below) that fetched \$222,000 in Hong Kong. Donovan, now a Christie's New York associate vice president, is looking forward to the house's first live handbag auction in New York in December. —SHEILA GIBSON STOODLEY



Tell us about the record-setting Hermès Birkin.

It was a special piece. The most expensive and coveted Birkins are the crocodile leather bags. This one was porosus crocodile—the nicest crocodile skin—and the hardware was 18-karat white gold with diamonds on it. The market in Hong Kong was strong and it was a beautiful bag.

Was the handbag itself unique?

Hermès has made diamond bags before and continues to. It was one of those things when you have a certain number of collectors interested in one bag at auction, you're going to see a really strong result.

How important is condition?

A lot of the top lots are in what we call "brand-new" condition. Most still have the original plastic on the hardware, and their original box, paper, and accoutrements. They have never been worn, and have been out of the box only a handful of times.

A leather bag in used condition isn't going to command those high numbers. But if you keep it in good condition, you can even wear a bag for 10 to 15 years and perhaps make money if you sell it. I do urge my clients and friends to buy the more timeless classics such as the Hermès Birkin, Kelly, or Constance, or Chanel's Flap bag, Bottega Veneta's Intrecciato woven leather bags, Judith Leiber's jeweled minaudières, and Louis Vuitton's runway and collaboration pieces.

What else makes a handbag valuable?

In May, we sold a bag off our Christie's handbag shop [christies.com/onlineonly] for \$95,000. It was a nilo crocodile Birkin that had a horseshoe stamp, meaning the consignor had custom-ordered the bag—those bags receive the high final numbers.

Are horseshoe-stamped bags always valuable?

I've never seen a horseshoe bag go down in value because it's a strange or off-putting combination. You'll always find someone who

finds a special horseshoe combination interesting. What's nice is, they're different. If you're a huge collector, all your bags can start looking the same, so they do stand out. I personally think there are combinations that clash, but then again, that clash, perhaps, is something that another client thinks is exciting and fun.

Do collectors use their bags?

Some use every single one of their bags, and some have a room filled with bags that they never use. Everyone is different.





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ON THE ROAD

Royally Revved Up

SALON PRIVÉ, the United Kingdom's most prestigious automotive occasion, marks its 10th anniversary with a change in venue, an invitation to supercars, and a first-time opportunity to drive some of the rarities on display. Taking place September 3 through 5, the Salon (salonpriveconcours.com) will take command of the 2,000-acre grounds of Blenheim Palace in Oxfordshire, the baroque country house of the Duke of Marlborough as well as the birthplace of Winston Churchill and a UNESCO World Heritage site.

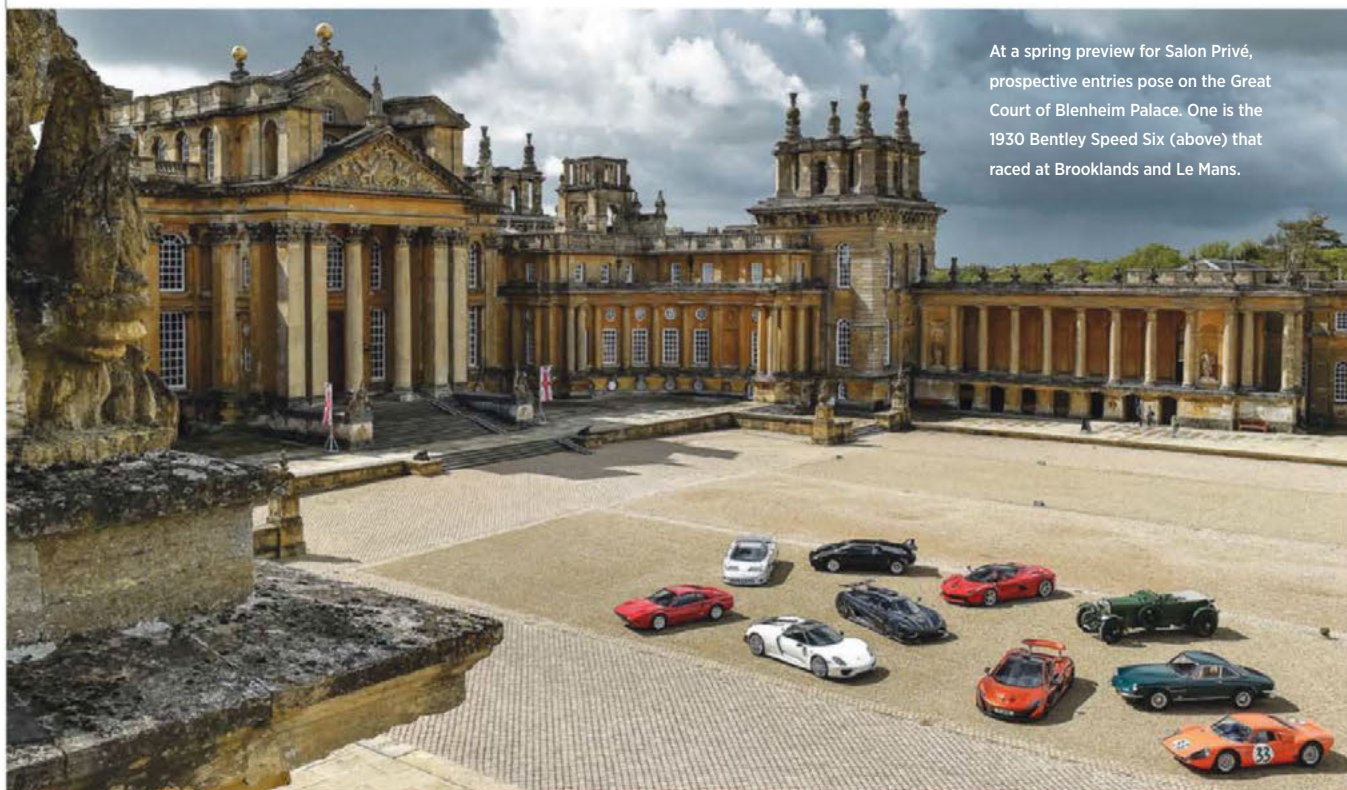
New this year is a Speed & Style competition, a youngsters' showcase, as it were, for sports cars and hypercars dating from 1975 onward. Some of the anticipated entries include a Koenigsegg One:1 "megacar," which was introduced last year and is the first homologated production car with 1 megawatt of power; a hyper-



hybrid LaFerrari, considered Ferrari's most ambitious project to date; and a 1982 Lamborghini Countach 5000S, featuring the marque's first scissor doors. Also new to the program is the opportunity for attendees to test-drive some of the cars on display along a 5-mile route.

At the main-event concours d'elegance, 10 classes will include such categories as

90 Years of the Alfa Romeo 6C; Gentlemen GT Drivers—To the Track & Back, including a 1958 Ferrari 250 Tour de France entered by Garage Francorchamps; and Wind in Your Hair, where a 1967 Jaguar E-Type purchased new by Diana Ross will be one of the entries. For shoppers, Silverstone Auctions will conduct a sale on Friday, September 4. —KAREN CAKEBREAD



At a spring preview for Salon Privé, prospective entries pose on the Great Court of Blenheim Palace. One is the 1930 Bentley Speed Six (above) that raced at Brooklands and Le Mans.

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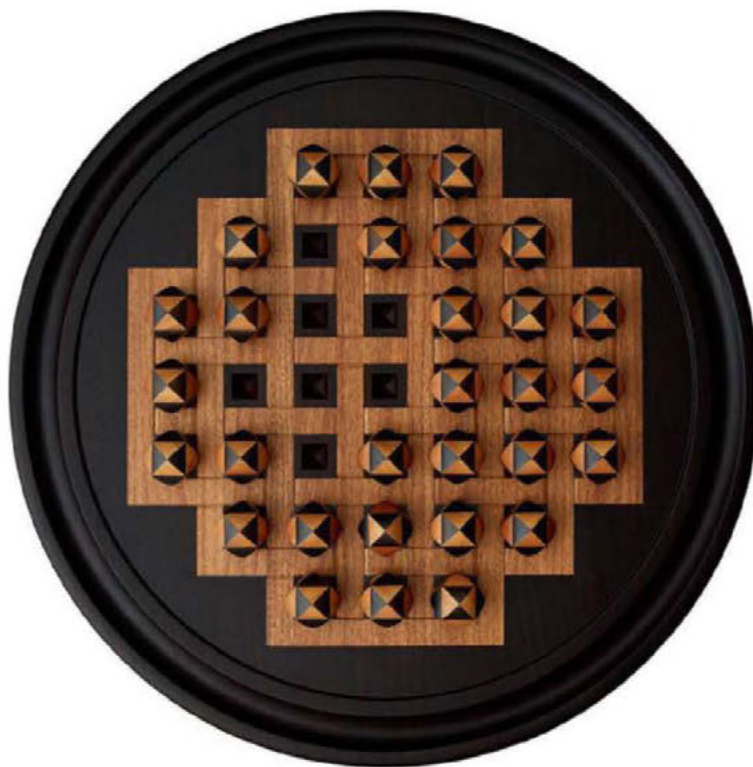
EVEN THE CELEBRATED French fashion house Hermès (hermes.com) appreciates some healthy competition. Best known for its collectible silk scarves and handcrafted leather goods, the nearly 180-year-old brand also creates limited-edition board games using fine leather, wood, and precious materials. The first was a backgammon set that debuted in the 1950s. Later came an oversize chess-board and checkers set, and this year Hermès adds two more games to the shelf: a \$41,400 inlaid rosewood and calfskin mah-jongg set and a \$19,000 hand-carved mahogany peg solitaire game.

Mah-jongg's present-day format is credited to 19th-century Shanghai noblemen; the name means "squabbling sparrows" in Mandarin and refers to the scuffling sound the wooden tiles make—like sparrows squabbling over food. The playing tiles in the Hermès set, which is 16 inches square when the box is closed, are made of leather and hand-painted with score-keeping icons. "We wanted to bring a new sensuality to the game by changing the

traditional sensations of sound and touch attached to many board games," says Benoit Pierre Emery, creative director of the objects and tableware division. "The tiles are warm to the fingers. They create muffled sounds with each move—we love this leather sound."

Peg solitaire also has an upper-crust origin story, though the 17th-century

French aristocrat rumored to have invented the game was imprisoned at the time. The Hermès solitaire set includes 37 hand-carved mahogany marbles etched with facets that evoke a Médor stud, a design accent often applied to Hermès's bags and accessories. Both game boards can be custom ordered in different tones of wood and leather. —CAROLYN MEERS



The Hermès mah-jongg set (bottom) features painted leather tiles, a rosewood ruler, tallies with sycamore inlay, ebony dice, and hand-carved wind indicators. The 28-inch circular peg solitaire set (top) includes 37 hand-carved mahogany marbles.

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“If I pour you a glass of Merlot, I guarantee that before you pick up the glass you’re tasting every Merlot you’ve ever had or even think you’ve had. Blind tasting frees you from that.”

—SHAYN BJORNHOLM, COURT OF MASTER SOMMELIERS

IN THE CELLAR

Eye Openers

AS *THE EXAMINATION* director for the Court of Master Sommeliers, Shayn Bjornholm oversees the toughest test in the business: the master sommelier diploma exam—the three- or four-day beast chronicled in the 2013 film *Somm*, and its feared, rapid-fire blind tasting. After years of preparation, each candidate has 25 minutes to identify six wines—grape, country, region, vintage, and quality level—based on just a few sips. It is, shall we say, a bit nerve-racking.

But Bjornholm is also a fan of blind tasting for fun, when there is no more at stake than bragging rights for a night. These informal blind tastings are also how professionals introduce each other to surprising discoveries, escape the label’s strong power of suggestion, develop a nuanced palate, and, of course, gain bragging rights (perhaps for a lifetime).

In that spirit, we asked Bjornholm to name his five best ringers: intriguing wines that challenge even the most brilliant blind tasters. “The key to playing this game of ringers is, it has to be close” to tasting like a better-known wine, Bjornholm says, “but show just enough of its origins that someone could get it.” Each of his choices is also a world-class recommendation for collectors, a wine that challenges assumptions and rewards out-of-the-box thinking. —MICHAELNE BUSICO



1 / Clarendon Hills 2010 Grenache Clarendon (\$45)

McLaren Vale, south of Adelaide, Australia, “offers what Grenache wants in a growing region—sunshine, great soil, and typical soils,” Bjornholm says. “True Grenache can grow there, and the great wines can be mistaken for Châteauneuf-du-Pape.” The tell: Southern Rhône Grenache has herbal garrigue aromas, while Australian Grenache tilts toward eucalyptus. “If you get that one little tweak—and maybe a little more fruit and American oak—you’ll guess Australia over Rhône Valley.”



2 / Gaia 2013 Assyrτικο Wild Ferment (\$43)

Assyrτικο, a Greek grape grown on Santorini, “is completely perplexing,” Bjornholm says. “It’s grown in such a warm region, but it has such searing acid. And with the Wild Ferment, you get natural flavors that make people say this has to be Chablis.” This bottling in particular—made with top fruit fermented in stainless steel, and oak and acacia barrels—has a funky complexity of saline, oyster shell, and mushroom. “It indicates the Old World and Chablis specifically.”



Blind Date

Shayn Bjornholm runs high-pressure professional blind tastings, but he says some of the same controlled conditions will make a big difference for a casual blind tasting at home. Be sure the stemware is clean and free of detergent or wine odors, and use glasses that are all the same shape. Keep the room free of other aromas (“No steak or tacos or dog or whatever it may be,” he says). Serve both reds and whites at 62 to 64 degrees. Obscure the shape of the bottle in a loose-fitting bag.

When choosing wines, pick a theme such as grape variety, vintage (“a great one, say, 2010 Bordeaux”), New World versus Old World, or American oak versus non-American oak. Select wines that speak to the place, not necessarily the highest rated. “The key is to set people up for success,” he says. “And have some kind of prize. If you’re giving away bottles of wine, people are going to try a little harder. —M.B.



3 / Monte Rossa Franciacorta Sansevé Satèn Brut (\$40)

This Italian sparkler is the one challenger to nonvintage brut Champagne: “Pick your poison—Veuve Clicquot, Moët & Chandon, Piper-Heidsieck—Franciacorta could be mistaken for any of them.” Monte Rossa is made with 100 percent Chardonnay using the classic *methode Champenoise* and aged long on the lees. The Satèn, bottled under lower pressure than Champagnes, has slightly less effervescence and a softer texture than Champagne; it is also slightly less brisk and austere.



4 / Gramercy Cellars 2012 Lagnappe Syrah (\$55)

Fruit from Washington’s cool Yakima Valley, and a winemaker with a “less ripe, less alcohol, less superfruitiness” approach, results in a focused, peppery Syrah that is a dead ringer for Crozes-Hermitage. “We cannot put this wine into master sommelier examinations,” Bjornholm says, “because it tastes so much like France it would be unfair to have it on the test.” The winemaker, Greg Harrington, is a master sommelier and the Lagnappe is perhaps his best-reviewed bottling.



5 / Petit-Village 2010 Pomerol (\$92)

This Bordeaux—73 percent Merlot, 18 percent Cabernet Sauvignon, and 9 percent Cabernet Franc—is made in a modern style that can easily be confused with a top Napa Valley Merlot. “There is a bleeding over of New World and Old World style,” Bjornholm says. “And with climate change, it’s very hard to tell these guys apart.” Here, there is just enough earth, just enough reserve in the use of oak and ripeness, that an attuned taster will say “Bordeaux.”



GADGETS, GEAR, AND GIFTS

DISCERNMENT IS THE pinnacle of collecting, the culmination of knowing all of the appealing options and recognizing which is the best of the best. Whatever attracts one's eye, be it a finely rendered objet d'art or an exquisitely balanced chef's knife, it should engage the mind and the senses, and make the task at hand a pleasure.

The following pages offer a selection of accessories, electronics, sporting gear, and other accoutrements for living well that do exactly that. Over the years, we have come to believe that beauty is inherent in great design, and so even the most utilitarian items will make life not only easier but also more satisfying.

In the end, it does not matter whether the purchase is for yourself or for someone else: Each is a kind of gift, a reward for knowing the difference.

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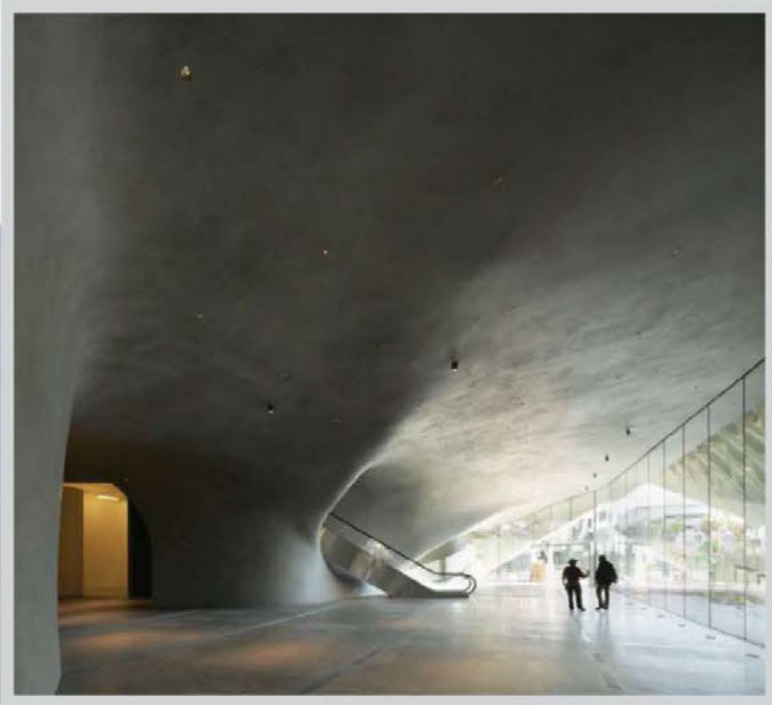
After decades assembling one of the foremost collections of contemporary art, Eli and Edythe Broad open a landmark Los Angeles museum.

BY SCARLET CHENG

BROAD STROKES

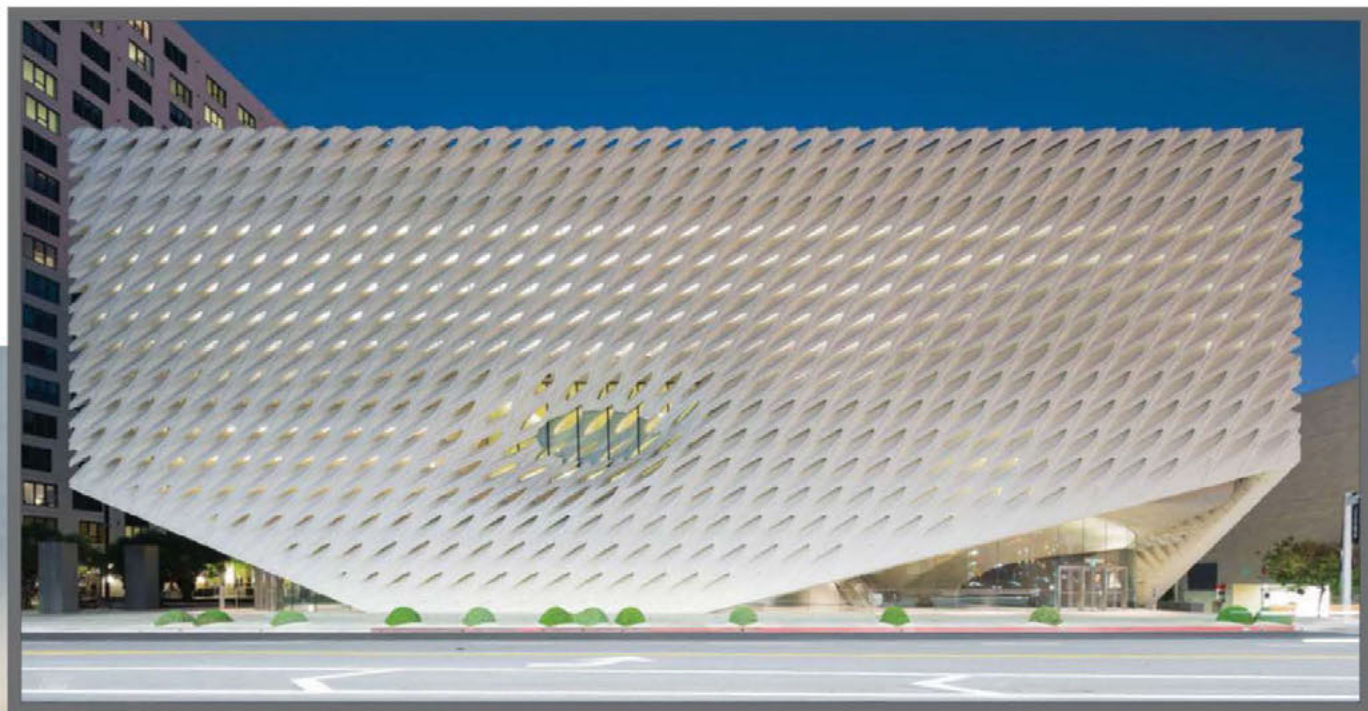
THE PHARAOHS of ancient Egypt built pyramids to leave a lasting personal stamp on the landscape. But the modern mogul is more apt to build a museum. While the museum is not specifically a monument to the mogul, it often bears his or her name, is jump-started with the benefactor's collection, and is housed in an impressive edifice meant to stand for all time. This September, a highly anticipated contemporary art museum—the Broad—will open in downtown Los Angeles. It is underwritten by one mogul and his art foundation. That mogul, Eli Broad, is a self-made billionaire who made his fortune through far more earthbound pursuits—tract housing and insurance.

Perched on Grand Avenue, the three-story building is an elegant white cube clad with oblong panels perforated by oblique apertures, a design that has the effect of lightening the mass and giving it a sense of dynamic motion. Designed by the New York firm of Diller Scofidio + Renfro, it promises



Eli Broad (opposite, center) chose Diller Scofidio + Renfro to design his new Los Angeles museum. The facade is sheathed in a mesh-like “veil” (right) with entrances at each corner. Inside the undulating space, a long escalator leads visitors to the main galleries on the third floor. Previous spread: *Scorched Earth*, a 2006 mixed-media work on canvas by Mark Bradford, one of many Los Angeles artists in the museum’s collection.





CLOCKWISE FROM TOP LEFT: HULTON + CROW; IWAN BAHN; THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS INC.; IWAN BAHN



to hold its own next to two existing cultural anchors of the city, both the works of internationally acclaimed architects—to one side are the silvery swirls of Frank Gehry's Walt Disney Concert Hall, and across the street sits the red sandstone of Arata Isozaki's Museum of Contemporary Art, Los Angeles (MOCA).

It is indicative of Broad's profound involvement in the cultural fabric of the city that he helped fund the building of Disney Hall and was a founder of MOCA in 1979—and also helped bail out the museum when it was in financial hot water in 2008. He has long been a booster for the unified development of Grand Avenue. "I've always had an interest in downtown;

every city needs a vibrant center," says Broad, speaking during a recent interview in his offices at the Fox Plaza in Century City. Mr. Broad, as he is called at the office, is nattily dressed as usual, in a dark suit, red tie, and red pocket square peeking out from his breast pocket. He and his team moved into the space a year ago, completely renovating it and filling it with contemporary art, some of it acquired in the last few years. His own corner office, with far-reaching views of the city, is decorated with neatly arranged framed snapshots of him with presidents, civic and cultural personalities, and his wife, Edythe. Two works of art are on the walls—a medium-size 1981 silk screen by Jasper Johns next to his desk and a large abstract 2012 multimedia-on-linen work by Julian Lethbridge.

A SELF-MADE MAN who earned his first million by age 27, Eli Broad is known as a driven perfectionist. Born in the Bronx in 1933 to immigrant Jewish parents from Lithuania, he grew up in Detroit. He is proud of his humble beginnings—his father opened several five-and-dime stores and his mother was a dressmaker. He attended public schools and Michigan State University, where he earned his bachelor's degree in three years

Eli and Edythe Broad's personal collection of contemporary and modern art forms the basis of the museum's permanent collection. Highlights include *Flag* (1967) by Jasper Johns (right) and *Small Torn Campbell's Soup Can (Pepper Pot)* (1962) by Andy Warhol.



by taking summer classes. The year he graduated, he also married Edythe Lawson, or Edye, as he fondly calls her: “my chief inspiration officer.”

As a young accountant, he saw a need for modestly priced housing, and in 1957, with a \$12,500 loan from Edye’s parents, he started a company with Don Kaufman, a relative by marriage. Kaufman & Broad built two model homes in the Detroit suburbs, undercutting the competition and keeping costs low by eliminating basements and architect’s fees (Broad designed

the floor plans himself). In their first year they sold 120 homes and took in \$1.7 million. “My accounting background and my focus on the bottom line helped us continue to innovate financially,” he wrote in his 2012 book, *The Art of Being Unreasonable: Lessons in Unconventional Thinking*. Soon Kaufman & Broad moved on to Arizona, and in 1963 to Southern California, where Broad saw an opportunity in building townhouses in Huntington Beach. In 1969 it became the first home-building company to be listed on the NYSE, and in 2000 it became a Fortune 500 company.

In 1989 Broad left KB Home, as it had been renamed, and turned his attention to Sun Life, an established insurance company he had purchased years before. He rebranded and rebuilt it as SunAmerica, and it became the best-performing stock on

LEFT: THE ELI AND EDYTHE L. BROAD COLLECTION/ARTISTS RIGHTS SOCIETY, NYC
RIGHT: THE ELI AND EDYTHE L. BROAD COLLECTION/MAMA



the NYSE for most of the 1990s. It was the second Fortune 500 company that he started and ran. In 1999 he sold the company to AIG for \$18 billion, netting over \$3 billion himself. (Currently, Forbes lists his net worth at \$7.1 billion.) When he stepped down as CEO of SunAmerica in 2000, he directed his full-time efforts to philanthropy—Broad and his wife are supporters of education and medical research—and art collecting.

THE ART COLLECTING started with Edythe, who began visiting Los Angeles galleries in the 1960s. At that time the L.A. art scene was nascent; the Los Angeles County Museum of Art (LACMA) wasn't even built until 1965. She made several purchases here and there, and Eli got interested. He obtained some

valuable early advice from Taft Schreiber, an MCA executive and art collector. Broad began adding visits to museums, art galleries, and artists' studios onto his business trips. Later he attended international art fairs.

"I think from the beginning, just buying art wasn't of great interest," says Broad. "Collecting is really a learning experience, it's a way one can broaden the way you can view the world. I like to say that life would be boring if I spent all my time with lawyers, accountants, and



bankers.” He enjoys spending time “with contemporary artists who have a different view of what’s happening in society and the world than other people.”

There is a rich legacy of collector-initiated museums in this country. During the Gilded Age, men who made fortunes in manufacturing, railroads, finance, and other industries sometimes turned to philanthropy and culture. Their collections are now some of today’s most celebrated museums, such as the Frick Collection and the Morgan Library &

Museum in New York, and the Huntington Library, Art Collections, and Botanical Gardens in San Marino, Calif. Private modern and contemporary collections have found their way into the Solomon R. Guggenheim Museum, the Whitney Museum of American Art, the Norton Simon Museum, and more recently, the Rubell Family Collection and de la Cruz Collection Contemporary Art Space in Miami.

“The one common denominator I find great collectors have across the ages is an obsessive passion about the hunt,” says Inge Reist, head of the Frick Art Reference Library’s Center for the History of Collecting. She studies the history of collectors and private-collection museums. “Collecting becomes a life’s project for them. I also think most if not all great collectors have a strong



“FROM THE BEGINNING, JUST BUYING ART WASN’T OF GREAT INTEREST. COLLECTING IS REALLY A LEARNING EXPERIENCE, IT’S A WAY ONE CAN BROADEN THE WAY YOU CAN VIEW THE WORLD.”

—ELI BROAD

Red Room (1988) by Keith Haring

focus in deciding what category or categories they wish to collect, and have an abiding concern about quality.” She notes that such collectors tend to make their own decisions, even when they have advisers, citing Henry Clay Frick and his dealers Roland Knoedler and Charles Carstairs. “They don’t think of art as mere decoration, trophies, or investments. A sense of civic duty and a desire to educate their fellow citizens is a powerful motivator.”

● **WHEN ELI AND EDYTHE BROAD** realized that their art collection was outgrowing their Brentwood home, they decided to set up a foundation and share their holdings. In 1984 they established the Broad Art Foundation to collect, maintain, and loan out artwork. The collecting had two key missions, says

Joanne Heyler, who has headed the foundation since 1995 and has assumed the post of director/chief curator for the new museum—“to focus on the best contemporary art made in the last quarter of the 20th century, and to collect those artists’ works in depth. Obviously, we have far surpassed the initial time line and moved well into the 21st century.” Over the past 30 years the foundation has made some 8,000 loans to more than 500 museums.

Today the Broad Collection consists of approximately 2,000 works by more than



Rabbit (1986), a stainless steel sculpture by Jeff Koons, and *Untitled (Your body is a battleground)*, a 1989 photographic silk screen on vinyl by Barbara Kruger.



200 artists. “One of the truly distinctive hallmarks of how the Broads collect is that they collect in depth,” Heyler says. “We’ve collected more like an institution.” For example, they own about 125 pieces by Cindy Sherman, the largest single collection of her work, and these span the breadth of her career, starting from her student days, continuing to her famous “Untitled Film Stills” series, in which she appears in her own photographs like a character in a movie, to recent digital prints. They also have about 570 multiples by Joseph Beuys, 45 works by Ed Ruscha, 34 by Roy Lichtenstein, and 22 by Cy Twombly. These holdings alone would be the envy of many museums.

Several museums hoped, even expected, that Broad’s collection would come to them, especially LACMA, which has long benefited from Broad’s largesse. The museum received \$60 million from the Broads for the Broad Contemporary Art Museum, which opened in 2008, the largest single gift LACMA has ever received. However, shortly before the new building opened, Eli Broad said that he would keep the collection.

In 2010, he announced that he would open his own museum. The reason? Existing museums would show only a small percentage of the collection at a time, Broad explains. “We want to share the collection with the widest possible audience,” he says. Opening a dedicated museum—and offering free admission—was his solution. “We looked in a lot of places, but at the end of the day I kept coming downtown.” For him, being across from MOCA is a plus, with the potential of shared visitors and programming.

After conducting a design competition, Broad chose Diller Scofidio + Renfro, a New York firm known for its innovative and interdisciplinary approach to projects such as the much-lauded High Line in New York City. “Liz Diller came up with the best answer,” Broad says. “How do you do something next to Disney Concert Hall—not clash with it but not be anonymous either?” He believes that the new building achieves that aesthetic requirement and fulfills their logistical needs as well.

Built at a cost of \$140 million, the Broad is a three-story building with 120,000 square feet. Visitors will enter from either corner of the building along Grand Avenue, where the “veil,” as the exoskeleton of the building has been nicknamed, lifts. Once inside the cavernous space of undulating walls, museum-goers check in with staff members holding mobile devices.

While admission is free, the museum anticipates large numbers during the first months, so a ticket reservation system will help control capacity. There is a 15,000 square-foot gallery on the first floor, but most of the exhibition space will be on the third floor, so the visitors will step into a cylindrical glass elevator or a long escalator that moves through a dramatic tunnel. Both ascend to the middle of the third floor, which is one continuous 35,000-square-foot expanse, built without pillars, a feature that allows maximum flexibility for setting up temporary walls as required. Soft filtered daylight pours through the panels from the sides and overhead. Most visitors will want to descend on foot via the staircase, because window panels along the way offer a chance to peek at the storage facilities.



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*Norm's, La Cienega,
on Fire (1964)
by Ed Ruscha.*

On September 20, the Broad will open with a highlights exhibition of about 250 works, arranged in roughly chronological order, beginning with such postwar art giants as Jasper Johns and Robert Rauschenberg. Because pop art, which emerged in the United States in the early 1960s, is a major strength of the collection, works by Andy Warhol, Roy Lichtenstein, and Ed Ruscha will probably figure prominently. Moving on to the 1970s and 1980s, artists on display will include Cindy Sherman, Jean-Michel Basquiat, Keith Haring, Barbara Kruger, and Jeff Koons. Robert Therrien's *Under the Table* (1994), a whimsical sculpture of an oversize table and chairs, will be featured in one corner.

And the Broads continue to collect. "I think many people will be surprised to see how actively we have been adding new artists to the collection," Heyler says, "and to see some of the less expected holdings from the 1980s, when the Broads were so actively engaged in the art scene in New York. Works by Sherrie Levine or George Condo will be shown, for example, along with our very well-known works by Basquiat or Haring.

"The remarkable number of in-depth

holdings reflects the Broads' deep and longstanding engagement with art and artists," she continues. "It also underscores that their motivations are not about financial speculation, but rather, as Eli says, the 'psychic rewards' of a life spent in art, and by a deeply held conviction that contemporary art has an essential civic and cultural role to play in Los Angeles and the world. The foundation's three decades of prolific lending has always focused on the public role of their art, and now, the museum will put the collection on comprehensive, regular view in the city where it was formed."

In conversation, Broad is clearly proud of the fact that he has met many of these artists, visited their studios, and even befriended them. When Koons was in financial straits in the 1990s, undergoing a bitter divorce from and custody battle with former Italian porn star and politician Cicciolina, Broad advanced him a hefty sum in anticipation of the sculpture *Rabbit*.

Broad's *The Art of Being Unreasonable* presents a telling image on the book jacket, where Broad, in his signature dark suit, stands beside Koons's *Rabbit*, a gleaming stainless steel sculpture that looks like a blown-up balloon rabbit—clearly suggesting that "being unreasonable" is linked to the processes of artists, generally viewed as mavericks who think outside the box. And yet there is also real discipline and consistency in Broad's modus operandi, which applies to his philanthropy as well as to his collecting.

In a career of firsts and superlatives, the Broad will certainly be listed as one of Eli Broad's crowning achievements. Yes, he admits that it has not been easy getting the project off the ground. "It's tough doing something so complex in the city of Los Angeles," he says with a soft smile, "but we made it." ■



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It's a Shutout!

HOW BASEBALL
BECAME THE
STAR PLAYER OF
THE SPORTS
MEMORABILIA GAME.

BY MATT CROSSMAN

In collector Brian Seigel's home, a 1,200-square-foot shrine to baseball displays memorabilia connected with Hall of Fame players.



IT'S A SHUTOUT!



Bats in Brian Seigel's collection include, from top, a 1958 Mickey Mantle, an early 1920s Ty Cobb, and a 1951 All-Star bat with a Yogi Berra signature. A display case holds a 1962 Stan Musial Cardinals jersey, a 1957 Ted Williams Red Sox jersey, a 1962 Eddie Matthews Braves jersey, and a 1926 unused World Series Yankees ticket, among other items. Opposite page: The Honus Wagner card Seigel sold for a record \$2.35 million, and a 1952 Mickey Mantle card that will be offered by Robert Edward Auctions in October.



“It’s getting harder and harder to get the great stuff, and that’s further fueling the prices.”

—ROB ROSEN, HERITAGE SPORTS



BRIAN SEIGEL OWNS roughly 40 game-used baseball bats from major-league players and displays them in a 1,200-square-foot shrine to America’s pastime at his home in Southern California. When he shows the bats to visitors, they are often apprehensive about touching them, and it is easy to understand why: Each one is a museum-quality piece of history, having belonged to a member of the baseball Hall of Fame.

“People are sometimes afraid to touch them,” Seigel says. “I say, ‘No, take it. Swing it.’ That’s the cool thing about it.”

With encouragement from Seigel, soon his guests are taking cuts at imaginary fastballs. Maybe they would swing a little more gingerly if they knew this: Historic bats, along with game-used jerseys and cards, have exploded in value over the past five years to become some of the most valuable pieces of sports memorabilia in the world. In the last year, prices have gone particularly deep for items connected to the game’s most legendary players—Ruth, Gehrig, Mantle, Cobb, Koufax, Mays, among a few others—and for lots tied to a major event, such as an MVP season or a World Series.

To get an idea of how much baseball has surpassed other sports in the collectibles market, just take a look at the top lots of the past few years. In football, the most expensive item to be sold at auction in 2015 through mid-June was a Super Bowl XII ring that belonged to Dallas Cowboy Harvey Martin. Heritage sold it for \$71,700 in February. During the same time period, 31 baseball



items sold for more than that, according to Price Realized, a comprehensive database for collectors that tracks more than 20 years of sports memorabilia sales in the United States and Canada. The top lot was a 1921 Babe Ruth bat that sold for 10 times the amount of Martin’s ring—\$717,000—at the same Heritage auction.

In 2014, 33 baseball items sold for more than the most expensive football item. In 2013, the number was 30. “Baseball is what really drives this whole industry, because it has such deep roots,” says Bill Huggins, president of Huggins & Scott



OUT OF THE PARK

How much does baseball outpace other sports memorabilia? A look at the record-setting prices for game jerseys at auction tells the tale. —M.C.

▼ BASEBALL

Babe Ruth's 1920 game-used New York Yankees road jersey

This is the earliest known Yankees jersey worn by Ruth, who donned it shortly after he was sold to the Yankees by the Boston Red Sox in 1919 and went on to become the legend we know today. The price set a record for any piece of sports memorabilia at auction, though the man who paid that price, Josh Evans of Lelands auction house, speculates it could fetch \$10 million today.

\$4.42 million

SCP Auctions, May 20, 2012



▼ FOOTBALL

Jim Thorpe's football sweater from the 1916–17 Canton Bulldogs

Thorpe—an Olympic gold medalist who played pro football, baseball, and basketball—is considered the greatest athlete of all time. This sweater was worn during play, as modern jerseys are, and is believed to be the only remaining Thorpe sweater from his days with the Canton Bulldogs, an early pro team that paid him an astronomical \$250 per game.

\$284,350

Lelands, December 19, 2004



Opposite page: Brian Seigel's collection of roughly 40 bats include examples used by (from top) Babe Ruth, Jimmie Foxx, Ty Cobb, Lou Gehrig, and Rogers Hornsby.

Auctions. He should know: His grandfather's cousin was Miller Huggins, a Yankees Hall of Fame manager.

Game-used bats, game-used uniforms, and vintage cards, especially rookie cards, started increasing in value about five years ago. For example, in 2010, Price Realized reported that the average price of the top five cards sold at auction was \$202,600. Last year, it was \$332,600—an increase of 65 percent. This year's growth might be even greater, according to Joe Orlando, a collector and president of Professional Sports Authenticator (PSA), an authentication service. "There are cards that are now selling for three, four, five times what they were just a year ago," he says.

Take, for example, the 1952 Topps Mickey Mantle card—the best card in the most sought-after set of the post-World War II era. A few years ago, a 1952 Topps Mantle in PSA NM-MT 8 condition (defined as Near Mint-Mint, with only slight flaws) would fetch \$75,000 to

\$100,000. Within the past year, 1952 Mantles in the same grade have sold in private sales for more than \$300,000, Orlando says.

The Mantle card is so hot that even those in the worst condition, ranked 1 through 3 on PSA's scale, are growing in value. In 2010, they used to be \$3,000 to \$5,000. Now a 3 could top \$10,000, Orlando says. This fall, Robert Edward Auctions will sell a 1952 Topps Mantle rated in middling condition by Sports-card Guaranty, another authenticator, who graded it EX+ (5.5 on a scale of 1 to 10). Robert Lifson, president of Robert Edward Auctions, expects the card will sell for at least \$25,000.

In May, a 1951 Bowman Willie Mays card, PSA 8, sold for \$54,241 at Memory Lane's Spring Break Auction. That broke the card's record by more than \$20,000. At the same auction, a 1951 Bowman Mantle, PSA 8, sold for a record \$95,600.

Of course, the most famous and valuable card is the pre-World War II Pittsburgh Pirates Hall of Famer Honus Wagner from the T-206 set. Only about 60 Wagner cards are known to exist. On April 25, Robert Edward Auctions sold a PSA 3 Wagner for \$1.32 million, a record for that condition.

In 2000, Seigel bought a PSA 8 Wagner for \$1.26 million—a record price at the time. As he started to move away from card collecting, he sold it seven years later for \$2.35 million, another record. "I had the distinction," Seigel says, "of being the first one to buy a card for over \$1 million and sell a card for over \$2 million."

▼ HOCKEY

Paul Henderson's Team Canada 1972 Summit Series jersey

Paul Henderson wore this jersey when he scored a game-winning goal to help Canada beat Russia in the Summit Series in 1972. This is Canada's version of the Miracle on Ice, an iconic moment that rallied the entire country. Classic Auctions called the jersey "the most significant artifact in the history of the game of hockey."

\$1.275 million

Classic Auctions, June 22, 2010



▼ BASKETBALL

Julius Erving's 1972-73 Virginia Spires game-used jersey

Dr. J, a basketball Hall of Famer, was the most electric player of the 1970s and one of the best dunkers of all time. Erving's legend began with the Virginia Spires of the ABA, the first pro team he played for. His play with the Spires and later the New Jersey Nets is seen by some as a key factor in the ABA merging with the NBA in 1976.

\$190,413

Grey Flannel Auctions, May 13, 2011



▼ SOCCER

Pelé's signed 1970s game-used jersey from Brazil's Santos Futebol Clube

According to Price Realized, which tracks sports memorabilia sales at public auctions in the United States and Canada, the 20 most expensive game-used soccer jerseys ever auctioned all belonged to Pelé, the record-setting Brazilian phenomenon considered the greatest soccer player of all time.

\$15,076

Lelands, May 31, 2002



SOURCE: PRICEREALIZED.COM

ONE MAN stands atop baseball's collectible surge, lording over it like he once lorded over the sport: New York Yankees slugger Babe Ruth. Experts point to the moment in 2012

when SCP Auctions sold Ruth's 1920 game-used road jersey for \$4.42 million as the point when baseball collectibles truly moved into the big leagues. Sixty-seven years after his death, Ruth remains popular in collecting for the same reason he was popular on the field: He is larger than life. "Was he Paul Bunyan or was he a man?" says Rob Rosen, vice president of private sales and consignments for Heritage Sports. "He's part myth, part real."

Of the six most expensive baseball lots sold in the last 18 months, three are connected with Ruth. Number 1 on that list: Ruth's contract for the 1918 season with the Boston Red Sox, which called for Ruth to be paid \$5,000 for the season. In July 2014, it was sold by Goldin Auctions for \$1 million—200 times the salary it promised Ruth.

Blockbuster sales like that continue to fuel Ruth's legend, which fuels even bigger sales. For example, that record-setting \$4.42 million Ruth jersey? "If you have a beautiful Babe Ruth jersey, that price? Forget it, that would crumble," says Josh Evans, whose Lelands auction house bought the jersey in 2012, in anticipation of a private sale. "It could sell for \$10 million."

Says Joe Verno, whose wide-ranging sports collection includes more than 20 bats: "If you're any kind of collector of baseball, you

have to have something from Ruth." If his house were on fire, the first item Verno would grab is his Ruth bat from the 1923 season. It is a 36-inch-long, 42-ounce mon-





ster that is so heavy Verno says half jokingly that he can barely swing it. No player uses a bat anywhere near that size today.

The bat's girth is Ruth's calling card, but each player's bats are distinctive. Among Seigel's bats, Duke Snider's has a crisscross tape pattern, Mantle's barrel is bruised and battered, and Ty Cobb's handle is covered with white tape, now turned brown. The absence of those characteristics would be deal breakers for some collectors. For example, Seigel has seen Cobb bats without tape but would not buy one.

As Ruth's skills diminished, he switched to lighter bats, which are not as desirable among collectors. Verno owned one of those first, but not for long. He spent six years looking for a bigger one, and when he found it, he bought it. "People want the telephone pole," Rosen says.

BY SHEER NUMBERS, baseball cards are the most popular item to collect. Bats are the most tangible and easiest to display, and therefore, some say, the most fun. Game-used jerseys are the most expensive because they are the most scarce. Until the 1970s, players used only four jerseys per season—two home and two away. No one could have guessed the old jerseys would one day be worth millions, so they were rarely preserved.

Seigel owns jerseys from Hall of Famers Ted Williams, Pee Wee Reese, Don Drysdale, and others, and the last thing he does before putting them onto torsos under Plexiglas is try them on,

to see what it feels like to wear a Hall of Famer's shirt. It feels warm, itchy, and historic. "I have a '52 [Yogi] Berra—a year in which the Yanks won the World Series," he says. "Just putting the shirt on for five minutes sends you back to '52."

In February, Heritage sold a 1955 Sandy Koufax Brooklyn Dodgers rookie jersey for \$573,600. That is more than double the next highest price paid for a Koufax jersey—\$268,664 in 2014. The Hall of Fame lefty is widely seen as one of the greatest pitchers in history, if not the greatest. This particular jersey stands out for two reasons: Koufax was a rookie, and the Dodgers won the World Series that season.

And more are on the way: At its Sports Platinum Auction, which closed July 30, Heritage Auctions planned to sell a 1966 Mickey Mantle Yankees road jersey valued at \$300,000-plus. In its Mid-Summer Classic, which runs from July 29 to August 15, SCP Auctions will offer a 1968 home jersey from Mr. Cub—Hall of Famer Ernie Banks, who died in January. It is one of only three all-original Banks jerseys known to exist, says Dan Imler, vice president of SCP Auctions in Laguna Niguel, Calif. SCP's early estimates suggest the jersey could yield \$150,000—more than Banks made in his first seven seasons combined.

THE NUMBERS may be staggering, but industry experts see no end in sight. They expect the prices to continue to rise as the hobby matures. "We're not in the cellar anymore, but we're far from the penthouse," Rosen says.

The higher prices have also attracted wealthier collectors

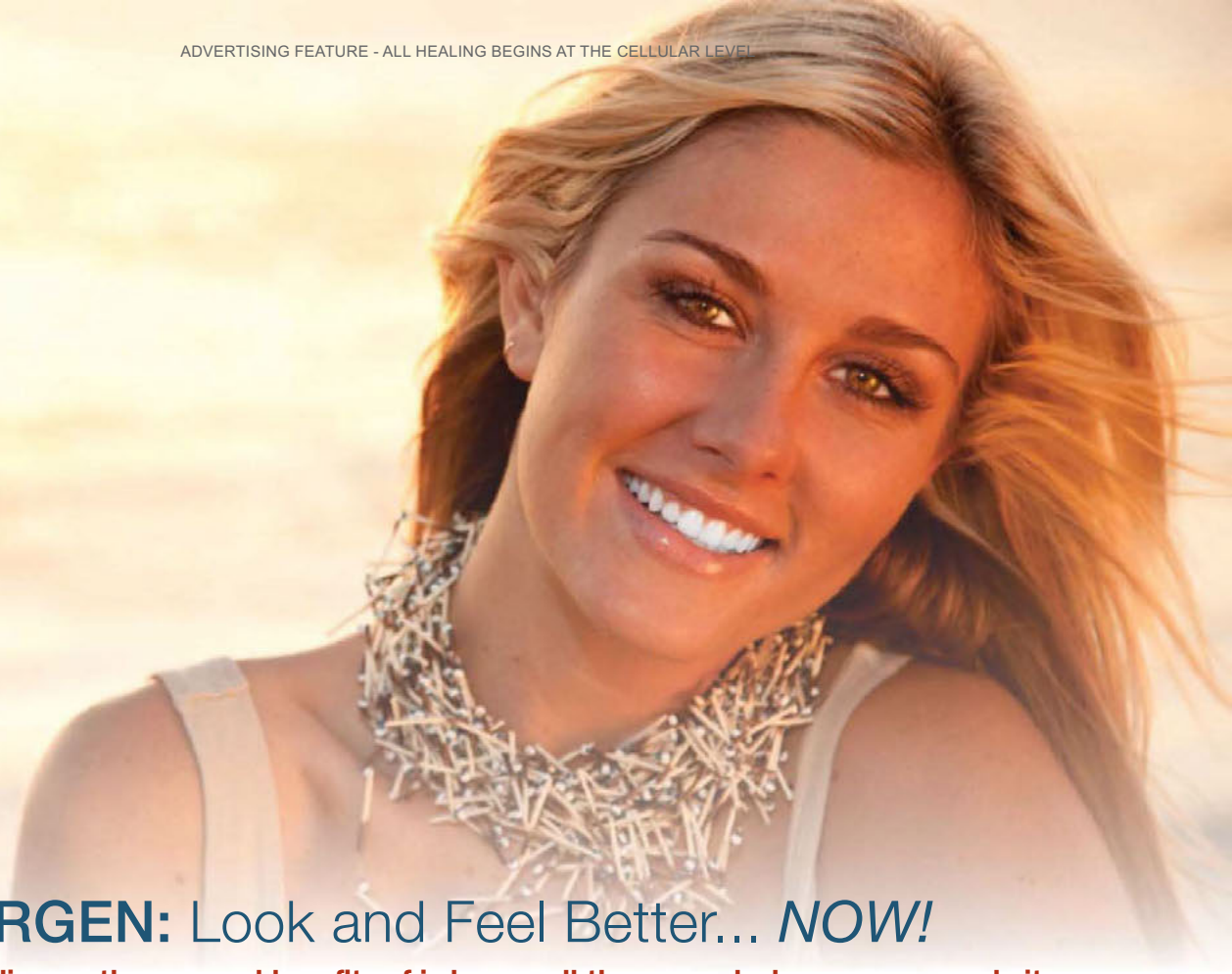
who do not need to sell items to buy items. Until now, it was common to see the same items over and over again—Seigel's Wagner card, for example, has been sold at least six times. It is also possible the high prices will prompt owners to keep items longer. "It's getting harder and harder to get the great stuff, and that's further fueling the prices," Rosen says.

Seigel has experienced that firsthand. He wants to add a Jackie Robinson bat to his collection. As the man who broke baseball's color barrier, Robinson holds a prominent place among the sport's most collectible players and his items are scarce and expensive. The two highest prices paid for his bats were for the same one: A 34.5-inch, 33-ounce Louisville Slugger he used in his 1949 MVP season sold for \$183,500 in December 2013—the same year the popular film based on Robinson's life, *42*, was released. The bat sold for \$201,850 a year later.

Any Robinson bat worth owning would cost \$100,000 to \$200,000, Seigel says. If he could find one. And if he eventually adds one to his trophy rack, anyone will be welcome to pick it up and take a swing. 

Opposite page: Babe Ruth's 1920 New York Yankees jersey fetched \$4.42 million in 2012. Last year, Ruth's 1918 contract with the Red Sox sold for \$1 million and his 1948 "Silver Anniversary" pocket watch for \$650,100. Below: Ernie Banks's 1968 Cubs jersey could bring \$150,000 in SCP Auctions' August sale. A 1955 Sandy Koufax Brooklyn Dodgers rookie jersey sold for \$573,600 in February.





CELERGEN: Look and Feel Better... *NOW!*

Physicians discuss the personal benefits of in-home cell therapy and why everyone needs it.

As founder and head physician of the Hall Longevity Clinic in Miami Beach, Dr. Michael Hall treats some of the most affluent and demanding patients in the United States. Dr. Hall's clients are sophisticated, keenly attuned to personal wellness, and knowledgeable about combatting the aging process. "These are people who, in my experience, care more about good health and the way they look than anyone else in the country," says Dr. Hall. "They also have the means to seek out the best treatments available in the world."

A top practitioner in his field, Dr. Hall is constantly on the lookout for treatments that benefit his patients. As a result, he sees an ongoing barrage of nutritional supplements and other treatments on the market that promise much and deliver little. Most, he says, are "utterly bogus and are not worth a second look." Not so, he says, of Celergen, the Swiss-formulated cell therapy treatment that offers relief from a variety of ailments including chronic pain, various dermatological conditions, and a lack of energy, while increasing metabolism, sexual vitality, mental focus, and better sleep.

"I had read much of the literature about Celergen and was struck by the scientific research behind it," says Dr. Hall. "Still, I was skeptical until I tried it myself." The results, he says, are significant. "There is definitely a regenerative component to Celergen. I noticed almost immediately that my skin was softer and more elastic, and my hair was fuller and not as brittle. There

was also something that I couldn't quite put my finger on except to call it a general sense of well-being. I now recommend it to my patients without reservation and have heard countless stories about how Celergen has improved their lives."

In one such instance, a female patient had long been suffering from acute pain in her lower spinal discs. She had been treated by numerous doctors, undergone repeated surgeries, and took several pain medications daily. Dr. Hall recommended she try Celergen. "I'm pleased to report that for the first time in recent history she is living without chronic pain," he says. "Celergen is the next step in promoting wellness and fighting the aging process."

CELERGEN PROVIDES THE TOOLS OUR BODIES NEED TO HEAL THEMSELVES

Dr. Stephen Spates, founder of the Vital Life Health Alternatives Clinic in Clarendon Hills, Illinois has been plagued for years by the lingering symptoms of Lyme's disease. "For some reason, year after year, everything seemed to come to a head in the month of November. Novembers were always awful for me; I dreaded them every year. I would feel lethargic and just not want to do anything," says Dr. Spates. "But last October, I started taking Celergen, and when November arrived it was as if I was a new person. I felt revitalized and ready to take on the world. I looked better, felt great, and my libido increased too."

One longtime patient of Dr. Spates, a 50-year-old woman, wanted badly to start a new aerobic fitness class, but worried that she just didn't have the energy to complete a workout. Dr. Spates recommended Celergen and the woman soon reported back that it had restored energy she hadn't had in years and that exercise was now a central part of her life. Another patient, a former professional baseball player, was afflicted with a number of chronic ailments resulting from years of wear-and-tear as an athlete. A Celergen regimen brought notable across-the-board improvement with him as well.

WHAT IS CELERGEN?

Celergen is a potent transformative treatment that stimulates the human body's natural healing powers. Celergen Swiss Cell Therapy triggers the repair and rejuvenation of individual cells. One of its key ingredients is a proprietary Cellular Marine Complex. The complex is extracted from the DNA of deep-sea, pollution-free marine life which through nearly 30 years of research is associated with powerful anti-aging properties. Other ingredients include Peptide E Collagen, which reinforces skin elasticity, and Hydro MN Peptide, which plays a critical role in the rejuvenation of cartilage. Unlike other cell therapies which involve injections, Celergen comes in an oral soft gel.

BENEFITS INCLUDE:

- **Improved energy levels and stamina**
- **Reduction of wrinkles, scars and age spots**
- **Reduced joint pain**
- **Improved sleep**
- **Reduced pain from osteoarthritis and rheumatoid arthritis**
- **Faster recuperation after exercise**
- **Improved wound healing, skin resilience, tone, texture and overall complexion**
- **Improved blood-sugar control**
- **Enhanced alertness of mind and focus**
- **Increased sexual performance and satisfaction**
- **Improved blood circulation**
- **Strengthened immune system**

Dr. Spates also recommended Celergen to his wife and she, too, began to experience energy that she had not felt in years. "My wife is a molecular biologist, so she had a high degree of skepticism about Celergen's effectiveness," says Dr. Spates. "She is now convinced that it absolutely works. And it works wonders."

THE NEXT BIG THING FOR THOSE SEEKING OPTIMAL HEALTH AND BEAUTIFUL SKIN

Since being introduced into the North American market in 2012, doctors have recommended Celergen for patients to combat a wide variety of maladies, from strengthening the immune system and improving stamina to increasing blood circulation and warding off arthritic pain. Many Celergen users report that one great benefit is improved skin and hair quality. "My hair stylist asked me if I had gone to someone else to color my hair," says Dr. Spates. "She couldn't believe that it was all the result of taking Celergen."

The wide-ranging benefits of Celergen as reported by Dr. Hall and Dr. Spates are not isolated incidents. There is a growing body of evidence that Celergen relieves a variety of age-related symptoms, repairs and revitalizes cells in the human body, and thwarts the aging process. This renewal process is critical for keeping the body's tissues and organs in optimal health.

Researched and developed by Swiss, French, and German scientists, Celergen was launched into the European market in 2009 with tremendous success and has quickly found similar success in North America.

Celergen's effectiveness stems from innovative advancements in the cell therapy field. Celergen researchers extract essential proteins from marine life living in pollution-free, ocean waters through Swiss Cold-Process DNA Extraction Technology.

This process allows bioactive marine DNA and peptides to repair damaged cells, effectively reversing signs of aging. The body sends these micronutrients to the areas requiring repair, whether in the joints, blood, brain, or skin.



"Celergen is the best natural product that I have come across since I started practicing medicine. My patients are experiencing much more energy, decreased joint and bone pain, and better sleep; and with the synergistic combination of both Celergen and the regenerative serum, the skin benefits are outstanding."

DR. JUAN REMOS
WELLNESS INSTITUTE OF THE AMERICAS
MIAMI, FL



"I can't even begin to tell you how excited I am about the cumulative benefits that will occur over time for our patients who are taking Celergen. It's reducing inflammation and getting rid of everything from insomnia to muscle pain and fatigue."

DR. STEPHEN PFEIFER
HEALTH & WELLNESS OF CARMEL
CARMEL, IN

IT IS NO SECRET that the collector car market has been on a roll. Whether this impressive performance of tangible assets is in response to a slow and painful rebound of more mainstream financial markets, or a matter of more basic principles of supply and demand, or simply object lust, is almost irrelevant. What *is* relevant is that some old cars—a 1955 Mercedes-Benz 300SL Gullwing today valued at more than \$1.5 million, for instance—doubled in value from 2013 to 2015, representing a return on investment as respectable as any other passion purchase that comes to mind.

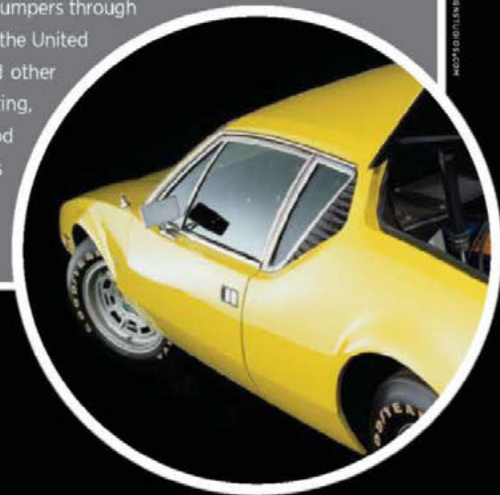
Anyone who is on top of collecting trends, attends car shows, follows auctions, or just has a pulse fueled by gasoline knows that today—and historically, since the 1980s—Ferraris are the gold standard of automotive collectibles and indeed, that postwar European sports and competition cars are the hot ticket, likely reflecting the age and preferences of most collectors who are in a position to acquire them. A flip through major auction catalogs over the past two years also reveals the sudden disappearance of prewar classics which until recently populated far more pages of those catalogs and commanded far more collector dollars ➤



Now & Future

1 | De Tomaso Pantera

Tom Tjaarda created the De Tomaso Pantera while at Ford's Italian design studio, Ghia. It was a full-scale assault on the exotic car segment by De Tomaso, which sold the Italian-American hybrid at North American Lincoln-Mercury dealerships for about \$10,000. A mid-mounted Ford 351 cu in V-8 made it competitive with expensive European sports cars, but the American V-8 engine de-escalated the mechanical complexity and price. The best-looking cars are the chrome-bumper versions, made from 1971 to 1972, followed by less attractive models with rubber impact bumpers through 1975. The car continued to be sold outside the United States until 1991. Rust, engine cooling, and other issues keep Pantera ownership interesting, but less than \$75,000 will acquire a good example (north of \$100,000 for a concours specimen) of what is still one of the most seductive exotics from the leisure-suit era.



Classics

*As auction prices blast into the stratosphere, auto critic **Robert Ross** names 10 great cars with wheels still on Earth.*

than they do at present. Similarly, American iron—specifically muscle cars of all stripes—has cooled considerably over the past few years.

A constant is that top-tier cars of every era, origin, and marque continue to maintain or rise in value. According to the Hagerty Price Guide, the authoritative source for collector car valuations, blue-chip cars saw a 30 percent gain overall in 2014, with market experts anticipating just slightly slower growth overall in 2015. The most desirable marques and models can command amounts many multiples higher than lesser automobiles, even when they are distinguished by seemingly minute differences. And lately, the “rising tide lifts all boats” analogy is proved by the fact that these more affordable cars are continuing to appreciate more rapidly than top-tier trophies.

But real car lovers open their hearts and wallets for reasons unrelated to logic and the raw data of spreadsheets. They respond to stimuli having more to do with the curve of a fender, the details of a grille, the design of a wheel. While everyone recognizes the immutable beauty of a Ferrari Lusso or Jaguar E-Type, fewer might appreciate the quirkiness of a Facel Vega or Jensen Interceptor. To be sure, these oddball cars will never attain the grail-like status of the former. But they can deliver immeasurable pleasure for—in some cases—dimes on the dollar.

Identifying undiscovered cars with an upside is a crapshoot; trends are fickle, and powerful is the herd mentality. The horse has already escaped the barn for plentiful cars like Jaguar E-Types and Porsche 911s, while long unappreciated rarities like Maserati Ghiblis and Sunbeam Tigers have catapulted out of the bargain basement and are shooting skyward. But independent thinkers who happily mix their stripes with plaids, oblivious to others’ opinions and out to impress no one, can build a connoisseur’s collection when it is judged according to aesthetics, historic significance, engineering, or performance.

With all of that in mind, here are 10 cars that hit a high note in one or more of these categories. Each can go for a song relative to the big-boy toys: A superb example of most of these automobiles can be had for \$50,000 to \$100,000, and nonperfectionists can do much better still. True eccentrics with an eye to the upside and more to spend should consider such rarities as an AC 428, a Facel Vega HK500, an Intermeccanica Italia, a Lamborghini Espada, and a Maserati Mistral. But every one of these is a car of substance and beauty, and none will disappoint an owner not afraid to mix up the status quo.

2 | Datsun 240Z

Line-for-line, curve-for-curve, the 240Z is as good-looking as a Maserati Mistral and just about as quick. Japan’s first “modern” sports car, apart from the \$1.2 million Toyota 2000GT, changed perceptions about cars from the Far East. Series I cars from 1970 to 1971 are the most desirable; the near-identical Series II cars were made through 1973. Its 151 hp, 2.4-liter inline-6 engine was reliable and strong, proving successful in SCCA racing. In the context of its era and at a price of about \$3,500, the Z-car offered more sophistication than a comparably priced MGB. Today, it is a full-fledged collectible and, like some other sleepers on this list, the best ones will cost about \$50,000; a good driver, half that amount.





TOP LEFT: GABOR MAYER, TOP RIGHT & BOTTOM: SCOTT WILLIAMSON/WWW.PHOTOESSENTIALS.COM



3 VOLVO 1800 SERIES

If it wore an Italian hood ornament, the 1800 coupe would be infinitely more coveted and likely worth twice as much, so lovely is the design by Pelle Petterson, who created it for the Swedish carmaker while working for Italian coachbuilder Pietro Frua. Produced from 1961 to 1973, the car saw a number of improvements and finally metamorphosed into the 1800ES, an estate wagon made from 1972 to 1973. The inline-4 evolved from 1.8 to 2 liters and was eventually fuel injected. Any paucity of performance is made up for by unparalleled beauty, but these are complicated little cars and a restoration is not for the squeamish. Those smitten will plump for the best example at about \$30,000 (though anomalous auction results have topped \$70,000), far below the cost of a restoration and the true worth of this faultless design.





4 | Ferrari 308 GTB

Rick McBride's "Decisions, Decisions" poster from 1982 etched a trio of indelible images: a supine blonde, a bottle of fine wine, and the sexiest Ferrari of the era, the 308 GTB. Designed by Leonardo Fioravanti and launched in 1975, the car morphed into the 328 from 1986 through 1989. Early cars are the most basic, while later cars featured four valves per cylinder and a 3.2-liter mid-mounted V-8 engine. These are wonderful cars that were, until recently, just used Ferraris. But nostalgia, timeless lines, and simpler, pre-OBD engines and electronics make the 308 a keeper. And they are getting popular, *fast*. Purists will prefer an early berlinetta—shooting upwards of \$100,000 for concours quality—while others will accept nothing but a targa-topped GTS, which can range from \$60,000 to \$100,000 for a near-perfect example.

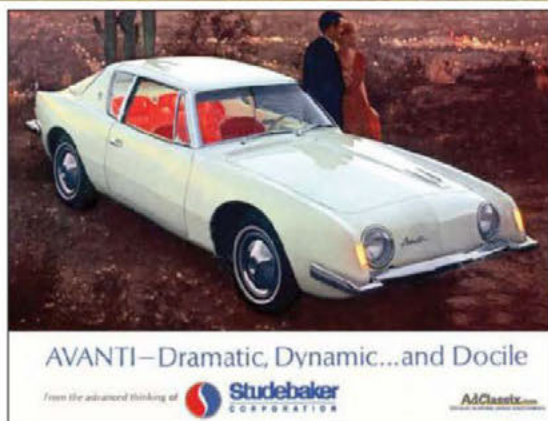
5 | AMC AMX

The Rodney Dangerfield of American marques, American Motors was always the underdog, well behind the Big Three. But AMC's Javelins won in Trans-Am during the early '70s, earning respect for its engineers and drivers. The AMX, built from 1968 to 1970, was a purpose-built two-seater. Its truncated rear end lent the sports car an unmistakable profile, and the bigger-engine, 315 hp, 390 cu in V-8 was a capable match for the competition. Rare today, these are the unsung muscle cars of the era, appreciated by few, but genuinely worthy of sharing stable space with the best Mustang, Camaro, or 'Cuda. A showstopper will set you back \$60,000, but good cars can be had for considerably less.



TOP: LEFT: MIKE MAZZ/GOODING & CO.; TOP RIGHT: DARIN SCHNABEL/RH SOTHEY'S; BOTTOM LEFT: SCOTT WILLIAMS/WWW.PHOTODESIGNSTUDIOS.COM





6 | STUDEBAKER AVANTI R2

Talk about unloved and misunderstood. When Raymond Loewy and his team huddled in the designer's Palm Springs enclave to pencil out the Avanti, Studebaker was already writing its final chapter and even the Jetsons' wildest automotive dream could not save the company. But the space-age Avanti, about 4,650 of which were built from 1963 to 1964, remains the poster car for midcentury modernism. With a fiberglass body and futuristic interior, the Avanti was not all about looks; Studebaker's 289 cu in V-8 engine made 240 hp and, with optional supercharger, delivered serious performance. The Avanti II, a near-identical successor built by Nathan Altman from 1965 until 1982, kept the flame alive. If only an original will do, pay \$30,000 to \$60,000 for a slice of historic heaven.

7 | Alfa Romeo GTV

The Alfa Romeo 105/115 series of jewellike coupes designed by Giorgetto Giugiaro are as charming today as when they first launched in 1963. Elegant curves and distinctive details inside and out make this classic design a standout among affordable Italians. The 1750 cc GTVs, built from 1967 to 1971, hit a sweet spot, with Alfa's eager-to-please inline-4 engine, delightful handling, and straightforward mechanics. They raced successfully in the SCCA Trans-Am Series production-based sedan class, going head-to-head with BMW's 2002 and Datsun's 510. Buy among the best for \$50,000; pay half and get the gist of the idea.



8 | TRIUMPH TR3

More than one British marque merits mention, but the Triumph TR3, made from 1955 until 1962, stands out as the quintessential British roadster. Its 2-liter inline-4 will run for eternity, and its simplicity makes the early Triumph the true everyman's roadster. Distinctive headlamp housings and swoopy fenders are from a bygone time; low-cut doors invite the outside in and bring a sense

of adventure to every outing. In their day, TRs were always eclipsed by the more potent and expensive Austin-Healeys, but today the performance differences are irrelevant and the charm of the TR shines through. The TR3a, made from 1957 until 1962, features disc brakes; the TR3b is the rare final series. Great restored examples can command \$50,000 or more, and drivers, from \$25,000.





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9 | BMW 2002

The most lovable BMW ever made, period. The terror of bigger, faster competition, this Bavarian bread box redefines fun, practicality, and pure, understated class. Built from 1968 through 1976 in various states of tune, a 1972-1973 2002tii is

the one to beat with its 2.0-liter, fuel-injected inline-4 (the rare 1973-1974 Turbo, heading toward \$100,000 in concours fettle, is worth twice as much). Rectangular taillights and emissions equipment made the last three years of 2002 production less desirable than earlier round-taillight, small-bumper models. Most have been treated as throwaway cars until recently, driven hard and put away rusting-wet. Fortunately, restoration is simple and parts are plentiful, but as with any car at any level, the best example always ends up being the best buy. Spend anywhere from \$25,000 to \$35,000 for something nice.



10 | MERCEDES-BENZ 560SL

Benz's drop-top battleship came to America as the 1974 450SL, but by the time its 16-year run was over, the longest-lived SL had become the 560SL, built from 1986 to 1989. Refined within an inch of its life, the two-seater's V-8 engine was now a loping 5.6-liter monster, as was the car itself. Unlike earlier 230/250/280SLs, this was a true boulevard and highway cruiser.

Still quite at home in the swankiest Palm Springs driveway, the 560SL is an elegant car despite the North American version's battering-ram bumpers and central brake light. When fitted, the metal hard top retains the signature pagoda roofline of the 280SL. Buy the best in the world for \$70,000, or a very nice one for as little as \$25,000. 📍



BOTTOM: MIKE MAZIZ / GOODING & CO.



THE WORLD OF *Art*

SPECIAL ADVERTISING SECTION
ARTIST PROFILE: KEVIN ROBB

OVER THE PAST three decades, renowned Colorado metal sculptor Kevin Robb has made his mark on the national and international art scene. With a unique style and consummate welding quality that have defined and differentiated his work, Kevin's sculptures are not created according to a set plan. The placement of each element is an answer to a question of relationships, which he discovers as the work is in progress. He becomes one with the metal and intuitively knows the precise twists and turns that will be required to achieve the desired result.

Today, Kevin Robb creates sculptural expressions in bronze and stainless steel, magnificent works crafted by Kevin since he suffered a massive stroke in 2004. Although he has been challenged physically in the creation of his sculptures, Kevin is in the studio creating the art work

that he loves so much. His ideas remain free flowing and his commitment to quality is as high as ever — with a resolve that offers a physical testament to the dedication, expertise, and amazing recovery of this remarkable artist.

Kevin has permanently placed pieces internationally (Mexico, Canada, France, Australia) and throughout the United States. His works can be seen at numerous galleries including Houston, TX; Santa Fe, NM; and Palm Desert, CA. Public Art projects include Frederik Meijer Gardens, Grand Rapids, MI; 6 sculptures at the Borgata Casino and Spa, Atlantic City, NJ; Cities of Little Rock, AR; Edmond, OK and Palm Springs, CA; a 30 foot stainless steel sculpture at Gateway at Torrey Hills, San Diego, CA; and numerous universities and museums. *Kevin Robb Studios, 303-431-4758, www.kevinrobb.com*



WHIMSICAL DANCES

A dynamic stainless steel sculpture that stands tall at 11 feet. The lyrical movements displayed highlights the form that the metal engages in as it envelopes the space around it. The positive space (the metal itself) twists and turns utilizing not just curves but a twisted curve involving all special planes that defies the rigidity of the metal.

Kevin Robb Studios
303.431.4758
www.kevinrobb.com



BROOCH: SUBTLE ARCHITECTURES

An emblematic figure in contemporary jewelry, Barcelona artist Ramon Puig Cuyàs explores space and time, the environment and the universe through his sculptural works. His work is included in many private and museum collections worldwide.

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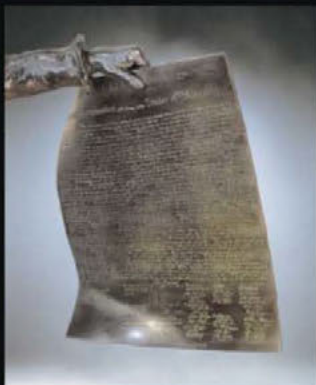
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THE PLAYER

How an Internet entrepreneur assembled a world-beating collection of arcade games.

BY JENNIFER ASHTON RYAN ■ PHOTOGRAPHY BY RANDALL CORDERO



 **GREG MCLEMORE** parks his dark blue Tesla Model S outside an unmarked office building on a quiet street in Pasadena, Calif. The 47-year-old Internet entrepreneur is about to close escrow on the space, and he fiddles with his key in the front door lock and wends his way through a series of empty offices before arriving at his destination: a cavernous warehouse that holds more than 100 brightly colored arcade games, all protected under plastic.

An early yellow-and-black Atari Pong machine stands alongside old favorites like Galaga, Tempest, and Space Invaders. Electric signs from Disneyland Penny Arcade exhibits lean up against each other and boxes of memorabilia crowd the concrete floor. Against one wall, a series of unfamiliar, sparkly fiberglass cabinets stand out among the crowd: Blue, yellow, red, and green, they are all designed with the same hulking, 1970s vision of the future. Their gray monitors float at eye level like a blank face under a hooded robe. The creatures offer up

Greg McLemore owns 750 arcade games, from 1880s coin-operated amusements to video games such as 1971's Computer Space (above)—the first coin-operated video game. It was a commercial flop, but a forerunner to Atari and Pong.



one- or two-person controllers—several buttons or a joystick—as if tempting new players to approach.

“That’s Computer Space,” McLemore says. “The very first coin-operated video game.”

It is a natural starting place for a tour of McLemore’s collection. Computer Space was a famous commercial flop—but its inventors, Nolan Bushnell and Ted Dabney, went on to found Atari, which released Pong in 1972 and launched the video game revolution. For McLemore,

such pivotal moments define a collection of arcade games that stretches back to the first floor-model coin-operated games—early 1880s strength-testing machines—and includes the first coin-operated kiddie ride (a 1920 mechanical horse) and the 1971 prototype for those Computer Space games. In all, McLemore owns 750 coin-operated amusements and video games from the 1880s to the present, a collection unrivaled in the United States, if not the world, for quantity, quality, and span of time.

When the self-professed “arcadiologist” finishes moving his collection into the new space, this 11,000-square-foot building will be transformed into the Museum of the Game, a private museum open for appointment-only tours and events. For now, most of McLemore’s games are scattered among smaller



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warehouses and many, many climate-controlled storage lockers around the city. Together, they form a collection that traces a direct line from the first coin-operated arcade game to today's global video game phenomenon, where sales are projected to reach \$111.1 billion by the end of the year.

McLemore drops a penny into a Play the Derby game from 1928 and turns the crank—setting a tiny racehorse on a gallop around the track. “I spend so much time in front of a screen that I like the art and the analog nature of these old things,” he says. “They’re games. You have to play them.”

In 1994, the same year that Jeff Bezos founded Amazon, McLemore—a college grad with a political science degree—registered the domain names toys.com and pets.com, among

In Greg McLemore's home in Pasadena, Calif., vintage arcade games outnumber the furniture. The foyer is filled with turn-of-the-century gambling games—many of which are playable, including a roulette model that calculates odds and pays winnings. McLemore has also collected century-old postcards and photographs (below) to help design display spaces when his Museum of the Game opens in Pasadena.





Among the top pieces in McLemore's collection are a 1920 mechanical horse, the first coin-operated kiddie ride; a 1928 Play the Derby game worth \$30,000 to \$50,000; and a mechanical elephant that dispenses chocolate, estimated at \$100,000.

others. He taught himself computer programming out of necessity, registered and sold some domains, and turned others into profitable Internet-based companies. By 1999 Amazon.com had purchased an approximately 50 percent stake in pets.com. Later that year, McLemore turned the company over to a CEO, finding he had some time and some money on his hands.

He used a little of it to purchase a mechanical fortune-teller that he stumbled upon one night on eBay. The wrinkled animatronic woman springs to life when you feed her a coin. From inside her glass box she spreads out a deck of cards, makes a calculated selection, and drops it down the chute to her patron. "It reminded me

of growing up in Los Angeles and of my repeated visits to Disneyland and its Penny Arcade," McLemore says.

Soon he was hooked and the collection grew, through word of mouth, private collectors, auction houses, and advanced software he wrote to search eBay. "One of the things I like to highlight," McLemore explains, "is how the earliest inventions inspired later innovation."

For example, mechanical target-shooter gun games were being manufactured by the end of the 19th century, and duck hunting became a theme early on. A company called Seeburg made an electric duck-shooting arcade game in 1936, and Sega made an electromechanical version in 1969. Nintendo's video game Duck Hunt was released in 1984, and today you can go to your phone's app store to buy dozens of mobile versions.

The period from 1890 to 1910 was a major era of innovation for coin-operated games. Back then most folks had heard of a cotton gin, but few had fumbled with an actual product of the industrial revolution. When vending machines for cigars and



chewing gum were installed in public places, fascinated crowds would just hang around, spending money. “Salespeople would place a machine in one location and, when the novelty wore off, would move it to another location,” McLemore says.

By 1894, Thomas Edison had introduced the Kinetoscope, an early motion-picture device that allowed viewers to peer into a chest-high box and watch a film through a peephole. In 1898, Wurlitzer built its first coin-operated player piano. “People could find amusement by themselves for very little money,” McLemore says. “These machines were really just mechanical apps of the day.”

While the mass-produced arcade video games are still easy to pick up for a few hundred dollars, older coin-operated games can sell for tens of thousands or even more than McLemore’s Tesla. In May, Morphy Auctions set a record with a circa-1900 Caille Peerless 5-cent floor roulette slot machine that fetched \$300,000. In the same auction, an 1899 Mills Duplex upright slot machine secured a winning bid of \$108,000.

McLemore has several turn-of-the-century gambling games in the foyer of his 99-year-old Pasadena home, which he shares with his wife and two young children. When a group of coin-op machine collectors came from around the world to a Los Angeles-area show, McLemore hosted a party showcasing some of his favorite machines. The games remain in the house, still outnumbering the furniture in the main living spaces. He points out a roulette model that calculates odds and pays out winners. “For a 100-year-old machine to do that is just cool,” he says.

In his dining room McLemore keeps a 1904 Electricity Is Life shocker machine made by the Mills Novelty Co. that claims to treat “all forms of muscular ills.” Part

endurance test, part quack medical device, the game gives players an increasingly strong electric shock depending on how hard they pull apart its handles. In his living room, a German Cognac vending machine in the shape of a barrel pours you a drink and plays you a tune.

More shockers, strength testers, mechanical music players, vending machines, gambling machines, and flip-book motion picture machines called Mutoscopes take up nearly all of the wall space in McLemore's foyer, dining room,

den, and formal living room. Some of the most valuable pieces are kept in storage, including several pre-1910 lung-testing games played by blowing into a rubber hose and a Mills double Violano Virtuoso that mechanically plays two violins accompanied by a 44-note piano.

Mills games, McLemore explains, were distributed in the 1940s by a Honolulu-based company called Service Games. In the early 1950s, the company moved to Tokyo, and in 1965 it had shortened its name to Sega Enterprises. By the late 1980s the company was reaping hundreds of millions of dollars in the home console market. "So there is a single degree of separation between the earliest arcade games made," he says, "and one of the most famous video game manufacturers in the world."

False Starts

Some of the rarest pieces in Greg McLemore's collection are also the commercial flops: game prototypes that demonstrate leaps in innovation but were never put into production. These four Atari video game accessories are prime examples.

▶ Atari 2600 Keyboard

Atari worked with Peripheral Visions Inc. (PVI) on a keyboard-equipped Graduate computer but canceled the project in 1983. The little-known Atari 2600 Keyboard suggests that the company was also trying to build a similar computer in-house. McLemore owns one of the very few Atari 2600 Keyboards, which never made it to production.

▶ Atari 2700 Wireless

The 1981 Atari 2700 video game console, a follow-up to the 2600 model, used wireless controllers—a development far ahead of its time. But the controllers, which used radio signals, could also trigger garage-door openers and other remote-control devices. Also, Atari could not figure out how to pair the controllers with specific consoles, so players gaming on two consoles in the same household would interfere with each other. The 2700's case design, however, lived on in future releases. As many as 75 2700 prototypes are believed to have been made, but only 16 or 17 are known to the collector community today.

▶ Atari CX-2000

Designed in 1982, VAL, as the Atari CX-2000 was nicknamed, was to be a low-cost version of the 2600. McLemore owns the touted "all-in-one" system in both of its existing colors: dark brown (the first edition) and blue (chosen after market research). Competing low-cost designs were circulating at Atari at the time, and only the 2600jr made it into production.

▶ Atari 2500

This early, almost unknown prototype is installed with a 2600A motherboard and mock-up controllers. It is likely a response to the all-in-one system VAL, but made in Sunnyvale, Calif., not at the Atari New York lab where VAL was born. Only McLemore's example is known to exist. —J.A.R.



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The 1904 Electricity Is Life shocker would fetch \$20,000 to \$40,000. A rare ZaZa game (top left) is decorated with sea dragons and worth up to \$90,000. Au Père Bidard (top right) a French gambling game, would bring \$15,000.



WHEN MCLEMORE was about 8 years old, his parents bought him a Pong game from Radio Shack that plugged into the family's TV set. He shared the primitive electronic version of ping-pong with his two younger brothers, but he remembers logging more hours than they did. "You know how on those old games you can roll over the max score?" he asked. "Well, I thought, could I roll over the max score 100 times in a night?"

Of course, he could.

McLemore was not the only one mesmerized by the blinking screen. When the Atari 2600 video game console was released in 1977, 250,000 families purchased the \$200 system that year. Sales doubled the following year and by the early 1980s the company was grossing billions in annual revenue. Today, screens are gigantic enough and Internet connections fast enough that sports stadiums can host teams of professional gamers competing at center court, so to speak, for sold-out crowds. During the past school year, ESPN started broadcasting college video game tournaments, and some schools handed out athletic scholarships to student gamers.

In 2014, Amazon bought the 3-year-old website Twitch for \$970 million. On twitch.tv, hundreds of professional and amateur twentysomething gamers are playing popular titles accompanied by quite enthusiastic, play-by-play commentary for thousands of viewers.

Thirtysomethings, meanwhile, are flocking to themed bars to play Ms. Pac-Man, Donkey Kong, and Frogger. With a craft beer in one hand and a stack of quarters in the other, they clamor for high scores like they did in the good old 1990s. New York City's Barcade opened in 2004 and from its success has expanded to four locations. In L.A.'s downtown arts district, EightyTwo opened in 2014 with a list of craft cocktails and dedicated rooms for arcade games or vintage pinball machines. A half-mile from McLemore's future museum in Pasadena, Neon Retro Arcade opened in January with 40 arcade and pinball games.

In 2000, McLemore became the manager of the Killer List of Videogames, an online encyclopedia of coin-operated games. The website is a reference center as well as a collector community with extensive message forums. Monthly traffic averages 150,000 visitors generating 3 million page views. McLemore has also established the nonprofit International Arcade Museum



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McLemore's family room is crowded with games like a Love Tester ("Measure your sex appeal"), moving picture viewers, a Regina Hexaphone, and a fortune-teller. Above: a Caille roulette game.

Library for preserving research material and hosting exhibitions on the history of coin-operated games.

In the late 2000s, he spotted an unusual kiddie horse ride listed in a seven-day auction. "I knew it was special and early, and that it didn't have that 1950s look to it," he says. "But I didn't know how special it was until after I bought it." With a winning bid of \$6,000, he secured the horse and then found patent applications and newspaper and magazine articles to confirm that the

1920 machine is indeed the first-ever coin-operated kiddie ride.

On eBay, he also tracked down one of only four Computer Space prototypes ever made, and the only one to be offered publicly. Encased in a white fiberglass robe rather than sparkly metal-flake, the prototype had been taken to a trade show in 1971 to demonstrate the first coin-operated commercially produced video game. McLemore paid \$9,500 for it. "That's the baby," he says, patting the machine, now in a storage locker waiting to be added to the Computer Space lineup in his museum.

McLemore also has been collecting 100-year-old postcards and photos of arcades and piers so that he can display turn-of-the-century machines in period-style settings. "These machines are like old cars; they like to be used," he says. "They get cranky if you don't run them." The Museum of the Game (arcade-museum.com) will balance playable machines and historic machines, with themed areas and educational sections. The interior mechanics of three types of machines will be displayed in clear cases.

"I hope to spark creativity in others," McLemore says. "And it's a way to honor the work of countless people and companies over more than a hundred years, and to remind people that game technology didn't just begin with video games in the 1970s." 🎮



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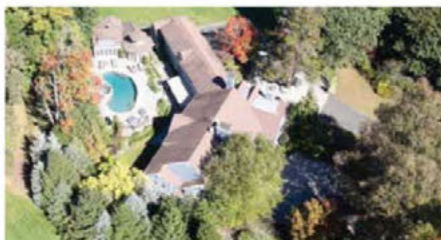
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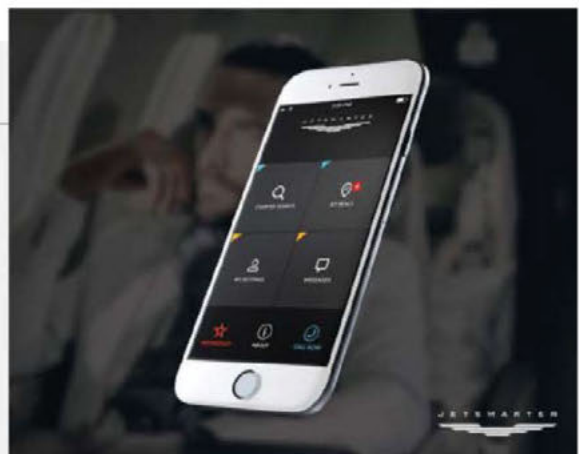
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Ciao, Enzo

Italy's storied Motor Valley is best understood from the seat of a vintage roadster. BY JACK SMITH

ANY MOMENT NOW we will fire up our engines and go tootling out of the medieval courtyard of Castello di Vigoleno in Northern Italy and down the road toward Modena. But first, a few words of advice from the locals: Don't forget, they warn, that the cars we will be driving—a 1962 Alfa Romeo Giulietta roadster and a 1972 Fiat 124 Spider—are vintage machines. Keep the revs up to avoid stalling and watch out for tractors and trucks loaded with farm produce on the back roads and in the villages. But otherwise, “don’t worry about the speed limits—you can drive 30 kilometers per hour

A trip through the historic Motor Valley—birthplace of Enzo Ferrari and source of the world's most coveted exotic cars—begins at Castello di Vigoleno (top). A vintage Alfa Romeo (left) is the perfect time machine.



At the Museo Enzo Ferrari in Modena, a billowing yellow display hall designed by Jan Kaplický curves around Ferrari's original workshop and displays historic cars with a reverence worthy of the Modena cathedral (top right).



over the posted speed limit without getting a ticket,” says Luigi Orlandini of Canossa Events, which provided the wheels for the trip, as he hands me the keys to the Fiat. “This is Italy.”

More precisely, it is Emilia-Romagna, a 13,950-square-mile pastoral swath between the Po River to the north and the Apennine Mountains to the south, a region better known to some as the Motor Valley. Less trodden by the tourist masses than Rome, Tuscany, or Venice, the region is irresistible for aficionados of high-priced, exotic cars. This is, after all, the birthplace of the automotive visionary Enzo Ferrari and home to factories building Ferraris, Lamborghinis, Maseratis, and the \$3 million Pagani supercar—not to mention more than a score of car museums, the Ducati Museum, and the National Motorcycle Museum. As befits *Il Commendatore*, as Signor Ferrari was widely known, there are not one but two museums dedicated to the man and the machine; one, in Maranello, exhibits some 40 different models of Ferrari, while a second, the Museo Enzo Ferrari in Modena, celebrates the legendary carmaker’s life.

“Since the days of the Roman chariots, the world’s finest vehicles have come from Emilia-Romagna,” our guide, Marco Montemaggi, boasts. “And the world’s most exciting automobile races have taken place on our roads.”

The Mille Miglia is the most famous of the Italian road races. First run in 1927, it was subsequently limned in Federico Fellini’s



FAR LEFT: GIORGIO SALVATORI

1973 classic, *Amarcord*. Originally, much of the race's excitement was provided by the spectators, an estimated 5 million of whom would crowd the roads each year for a better view of the passing racecars. Drivers learned to keep going without letting up on the gas, leaving it to the fans to leap out of the way. Consequently the

race was marked by frequent fatalities and in 1957 it was canceled, only to resume 20 years later as a rally for cars of pre-1957 vintage with motoring luminaries such as Stirling Moss, Phil Hill, and Jay Leno behind the wheels.

Our itinerary would lead us along a portion of the Mille Miglia, through Parma, Reggio Emilia, Modena, and Rimini. The Alfa and Fiat are just two of the cars in the Canossa fleet; the company maintains a stable of about 30 vintage vehicles,

Mille Miglia 2014: A Yearbook



WHEN THE FIRST MILLE MIGLIA took place in 1927, “most people still had their doubts that cars could ever reliably cover a distance of 1,000 miles,” says Fritz Kaiser, founder of the Classic Car Trust, a sponsor and partner of the Italian road race that was held annually until 1957 and revived in 1977 as the world’s most elite classic-car rally. This summer, a team led by the Classic Car Trust and including the automotive photographers René Staud and Julien Mahiels has produced *Mille Miglia: 1,000 Miles of Passion* (teNeues Publishing, \$95), a massive tome documenting a single year of the modern race, as well as the history, glamour, and dynamic car culture that surround it. The highly visual, day-by-day account of the 2014 Mille Miglia begins with drivers such as Wolfgang Porsche and Jay Leno rolling in for the prerace parties in Brescia, follows them through the cobblestone villages along the route, and captures the elation at the finish line. “We have engaged the best photographers to portrait these outstanding cars, capture the passion of the drivers, the

beauty of the Italian landscape, and the emotions of the Italians in the villages and along the streets,” Kaiser says. “With the historic insights provided in the book, you get the real idea about the Mille Miglia.” —AMANDA MILLIN



Scenes from the big race: A 1928 Mercedes-Benz 710 SSK driven by Thomas Weber and Michael Bock takes a break on the way to Bologna (left). Schoolchildren in Gambettola take the day off to wave along the vintage machines (bottom right). Drivers revel in the historic course as the Mille Miglia’s distinctive marker points the way (top right).

including Jaguars, Porsches, Ferraris, and Triumphs. In addition to providing cars for rallies such as the Terre di Canossa—the company’s 373-mile sojourn through Emilia-Romagna, Liguria, and Tuscany—Canossa rents vehicles for its Gran Turismo Italiano tours such as ours, for private clients.

Our plan called for driving at a leisurely pace, taking in the scenery, and visiting the area’s famous producers of prosciutto, Parmesan cheese, balsamic vinegar, and wine. And of course, we

would also be exploring the Italian passion for motoring. Three years earlier, I spent a week in Tuscany behind the wheel of a new Lamborghini Gallardo Spyder. The sight of the low-slung, \$200,000 exotic cruising along at less than breakneck speed seemed an affront to the national pride. *“Piu veloce! Piu veloce!”—Faster!*

FAR RIGHT: THE CLASSIC CAR TRUST/RENE STAUD;
BOTTOM RIGHT: THE CLASSIC CAR TRUST/JULIEN MAHIEUX





Faster!— some drivers would yell, as they pulled up next to me. This time, perhaps suspecting I was already driving about as fast as the car would go, the grown-ups waved and small boys cheered as our little procession rolled by.

MY BRIGHT RED Fiat Spider was in virtually mint condition. Wheeling it around the castle grounds, the feel of the short-throw, 5-speed gearbox and the 128 hp power plant took me back to the days when I first discovered the joys of double clutching into the chicanes of the Philadelphia suburbs. Back then, as an up-and-coming airline executive, I was tempted by a nearly identical Fiat convertible—but opted for a more level-headed coupe. I always wondered, what if I'd chosen the convertible? What adventures might have awaited me on the long road? Perhaps this was my chance to find out.

Here, the road twisted and turned lazily on the way to Piacenza and then Rivalta—just the kind of driving the little roadsters were made for. Indeed, our way was not measured so much in miles or minutes but rather by the sensations we encountered as we went—the sepia wash of the small villages, the barnyard smell of farms, the smiles from the shopgirls as we motored slowly through tiny medieval hamlets.

For epicures, Modena evokes the glories of the Italian table and is the source for some of the finest balsamic vinegar, prosciutto, Parmigiano-Reggiano, and more. But for us, Modena is also about the sleek, sensuous cars built by Enzo Ferrari, who was born here in 1898 and who is commemorated in the vast, eponymous museum on the edge of town. Clad in canary yellow, Modena's signature color, the museum designed by Czech architect Jan Kaplický billows over an interior studded with plinths offering up Ferraris and Maseratis like sacred relics. The museum also commemorates Ferrari's townsman, the tenor Luciano Pavarotti,



The lazy twists and turns of the roads through the Motor Valley are the kind of driving vintage roadsters are made for. Among the sights along the way are, from top, a Parmigiano-Reggiano cheese factory in Reggio Emilia, prosciutto curing (and tasting) in Parma, and numerous vineyards and wineries.

PROSCIUTTO: GIORGIO SALVATORI; CAR: MASSIMO CAPREGGIANI



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born here in 1935, who is represented with the winged Ferrari F40 supercar that the heavyweight opera star once owned and which invariably prompts the question, “How on earth did he get into the car?”

For a closer look at Ferrari culture, we drove over to the marque’s assembly plant in Maranello, some 11 miles away. It was not hard to spot the factory: The wall facing the parking lot is painted with bright pictures of Ferraris of all sorts, giving the exterior the look of a race-going carousel. Once inside, the first thing to catch our attention was the display of sinuous sculpted sheet metal suspended at eye level. As we entered, a siren sounded and the floor began sliding by, carrying these embryonic supercars to the next assembly point. As inspiration, the factory floor is decorated with fully assembled Ferraris—here a 550 Maranello, over there an F50, and there a 575 M. If spirits are really lagging, a worker might wander over to

the plant’s collection of Formula 1 racecars. “They’re sold two years after they’re retired from competition but their owners are required to keep them here in Maranello,” a factory guide explained.

For the owner, the fun comes when he stops by to visit his car and takes it out for a lap on the Maranello track. Factory visitors without a Ferrari of their own can experience the thrill—without the risk of a high-speed fender bender—via Formula 1 simulators where a 7-minute race costs about \$30, helmet optional.

THE STEREOTYPE of the manic Italian driver to the contrary, traffic in the towns and villages had behaved in a most civilized manner as our pair of vintage roadsters rolled by on the way to Reggio Emilia. Here, not Maranello, may be where the world’s most imitated wheels come from—wheels made not of metal and rubber, but cheese. “Our cheeses are made only from grass-fed milk, and the only additive allowed is salt, which the cheese absorbs while being submerged for 20 days in brine tanks,” says Paolo Zoboli, a master cheese maker, as he hefts an 85-pound wheel onto the table. “True Parmigiano-Reggiano cheese has a sharp, complex, fruity, nutty taste with a strong, savory flavor and a slightly gritty texture. Inferior versions can impart a bitter taste.”

The Ferrari factory in Maranello offers the chance to see the supercars glide by on the assembly line.



BOTTOM: MARCO VISCONTI



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“Since the days of the Roman chariots, the world’s finest vehicles have come from Emilia-Romagna.”

The tour included the towers of Bologna (bottom right) and the Tiberius Bridge in Rimini (top right), and concluded at the Grand Hotel Rimini.

Some cheese makers, he says, try to fool you: “They will give their products names that sound like Parmigiano, but the only way to be sure you are getting the real thing is by checking the outside of the wheel.”

Who could have known? By this time it seemed we were encountering revelations at every turn in the road. In Parma we discovered a rare species of black pig once thought to be extinct. Now, nourished on acorns and chestnuts and truffles, it provides the world’s most delectable hams. In Reggio Emilia we learned that Emilia and Romagna were separate regions first unified in 1946. Today, our guides told us, to learn which region you are in, knock on any door and ask for a drink: If you are given water you are in Emilia. If it is wine, it is Romagna.

In the tiny hillside village of Brisighella we discovered a medieval district whose second-story occupants were once served by donkeys climbing the stairs. In Bologna, the regional capital, we found the site of the oldest university in the Western world, founded in 1088. In the 13th century the city also boasted no fewer than 180 stone towers, some more than 300 feet high. It is usually suggested that the towers were built by wealthy families for defense, though today we wondered if it would have been hard to see advancing armies, with so many towers in the way. In Rimini, we explored the Via Aemilia, the road built by the Roman consul Marcus Aemilius Lepidus in 187 BC.

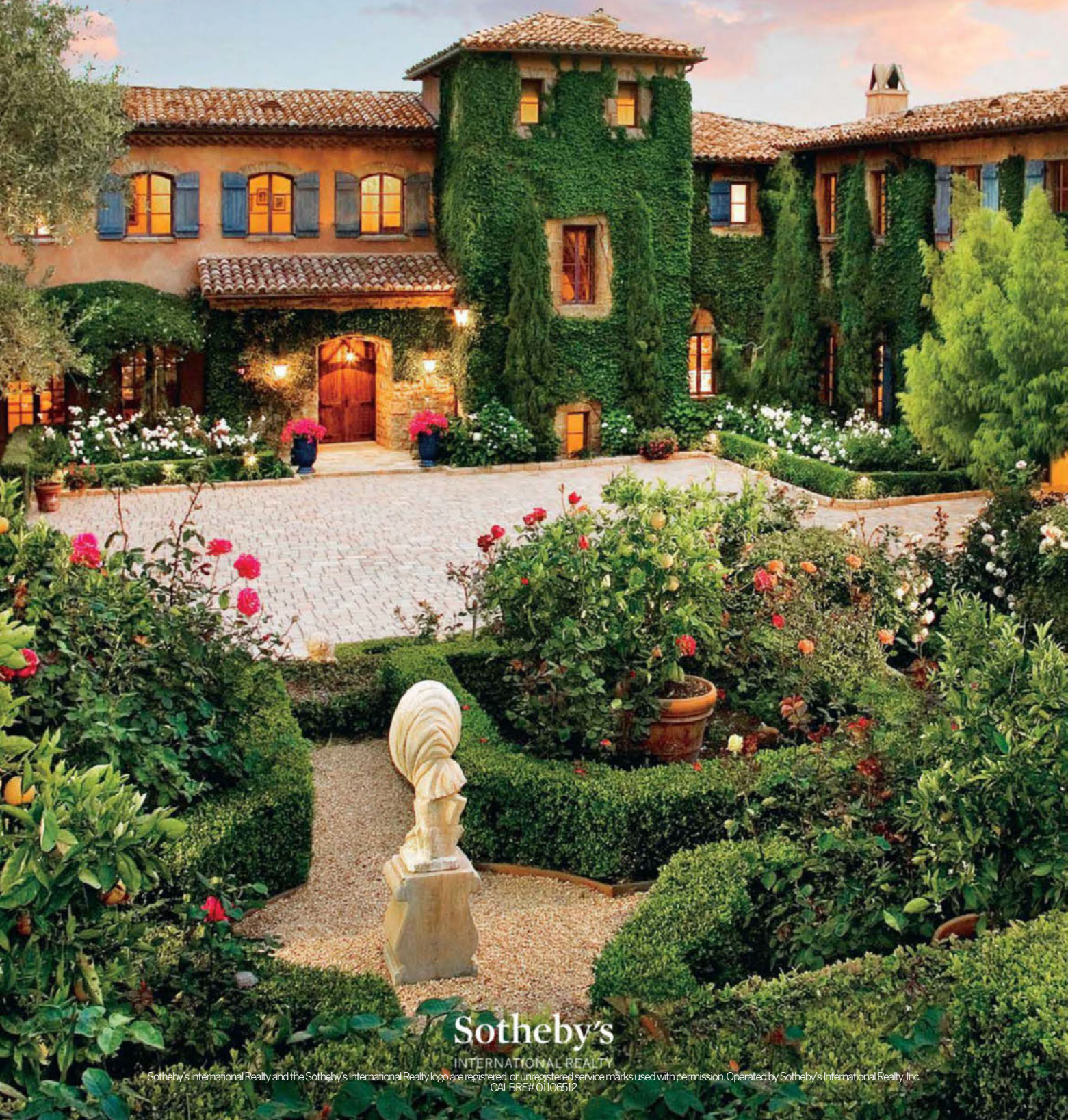
Our odyssey came to an end at the Grand Hotel Rimini, a property redolent of bygone eras and a clientele that included auteur Federico Fellini. Looking over the verdant grounds and sipping a glass of the local Sangiovese, it was easy to regret not acquiring the spider back when I might have lived up to its sporty promise. On the other hand, if I had the spider back then, I might not have had it now. 📷

Canossa Events, canossa.it

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BY DANIELLE CUTLER

From top: Brigitte Bardot aboard a Riva in Saint-Tropez, France, 1962; a 25-foot Stan-Craft runabout on Flathead Lake, Mont.; and a 1983 Stan-Craft Triple Cockpit on Lake Coeur d'Alene, Idaho.



BRIGITTE BARDOT, Gianni Agnelli, and George Clooney may be the names most associated with wooden speedboats cutting a glamorous wake through lakes, rivers, and coastal seas around the world. But the names we appreciate most are the master craftsmen who can pour more than 1,000 hours into building a single vessel and the restorers who keep the antique mahogany beauties afloat. After a spring and early summer of admiring Rivas and Chris-Crafts at events from Lake Tahoe, Calif., to Venice, Italy, we took a closer look at the builders of classic and modern (but classically inspired) wooden boats. Some of them can also be appreciated on dry land at the upcoming Cannes Yachting Festival, Fort Lauderdale International Boat Show, and St. Petersburg Power & Sailboat Show.



Among StanCraft's noteworthy designs are *Contradiction* (top) a 36-foot Flash XM model built in 2009, and *Great White* (bottom) a 30-foot Speedster built in 1992. Opposite page: GarWood produces 12 models in African mahogany including the custom runabout (top and bottom) and the speedy, 33-foot Baby Gar (center).

StanCraft

The StanCraft Wooden Boat Co. was founded in 1933 by W.H. "Billy" Young and his son Stanley C. Young on Flathead Lake in Lakeside, Mont., where Stan pro-

duced some of boating's most noteworthy designs. One such model was the 22-foot Torpedo, which Stan partly designed in Seattle during World War II, while he was

working for Shane Co. boatbuilders. In 2008, the third generation—Amy Bloem—took over, with her husband, Robb. In northern Idaho they continue to build 14- to 50-foot, 100 percent handmade African mahogany boats. Model lines include the Rivelle Series, but StanCraft custom boats also can be made to order. Most boats take nine months to build. All models, whether part of a series or custom, allow you to choose colors and finish, with the exception of the stock boats that have already been produced. Boats can seat four to 24 people, and some models reach top speeds of more than 60 mph. Prices start at \$47,500 for the 14-footer.

Showboating: Check out StanCraft at the Barrett-Jackson auction in Scottsdale, Ariz. (January 24–31, 2016), or at the annual Spring Social at the factory every May.

stancraftboats.com, 208.457.8000



// *GarWood Custom Boats*

Garfield Arthur Wood was a resourceful speedboat enthusiast who grew up on the water amid a need-for-speed culture. He owned the Chris Smith and Sons Boat Co. from 1916 to 1923, after Chris Smith broke away and started Chris-Craft. Wood started his own company, filling a raceboat-design need in the form of the 33-foot Baby Gar runabouts, which became popular with the elite set. Gar Wood made boats from 1922 until 1947, when the company ceased production.

In 1969, Tom and Larry Turcotte began restoring these noteworthy boats as a hobby and then ended up restoring them full-time. Ultimately they produced the original Gar Wood designs, several at a time. These historic re-creations are now available through GarWood Custom Boats, founded in 1986, in Brant Lake, N.Y. This duo also has new models of handmade custom African mahogany boats built under the GarWood Custom Boats name. All told, the brothers offer 12 models, including Baby Gars, runabouts, streamliners, custom utility boats, and speedsters in various sizes, all built in African mahogany with a choice



of finishes and engines. The most popular models are the 28-foot Custom Runabout with a triple cockpit, the 28-foot Streamliner with expansive forward seating—both capable of 50 mph—the 33-foot Baby Gar Gentleman's Racer with a deep-V-bottom hull for offshore operations that can reach 65 mph, and the 40-foot Ocean Runabout, whose deep-V hull features a forward cuddy cabin and is suited to ocean running. Prices range from \$225,000 to \$650,000, depending on options.



Showboating: GarWood Custom Boats will be at the 42nd Lake George Rendezvous Antique & Classic Boat Show in Lake George, N.Y., on August 21–22.

garwoodcustomboats.com, 518.494.2966



TOP: KENT O. SMITH, JR.; OPPOSITE PAGE, TOP: JOEL RINER

// *Hacker-Craft*

John Hacker, a pioneering naval architect, established the Hacker Boat Co. in 1908 in Detroit and went on to design a small, fast wooden boat that is now known as the runabout. In 1918, he took a V-bottom boat, a typical style of the time, and tweaked it with midship engines and controls in front of that. The resulting runabout was faster,



more efficient, and provided a smoother ride than other boats of its day, thanks to its V-bottom planing on the water rather than cutting its way through it.

The Hacker Boat Co. has gone through several iterations since then, and it now builds boats in Ticonderoga, N.Y. But the vessels are still made of mahogany and assembled by hand by master craftsmen who spend more than 1,000 hours on each one. Perhaps the most prolific builder of wooden boats in the world, the company currently makes runabouts, sportboats, combination runabout/sportboats called sportabouts, launches, utility boats, yacht tenders, and custom boats, with prices starting at \$235,000. This year, the Hacker-Craft line added its first fiberglass model: the 27-foot Special Sport, which



has the retro lines of the sportboats as well as a mahogany topside and interior. The starting price is \$325,240. Hacker has showrooms in Silver Bay, N.Y., and Dania Beach, Fla., and also offers full restoration of any classic wooden boat.

Showboating: Visit Hacker-Craft at the Cannes Yachting Festival (September 8–13), the Fort Lauderdale International Boat Show (November 5–9), or the St. Petersburg Power & Sailboat Show (December 3–6).

hackerboat.com, 866.540.5546



John Hacker, a naval architect, invented the runabout in 1918—and Hacker Boat Co. continues to make the beautiful mahogany boats today. This model was built in 1995.

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Riva

A wooden-boat story would be remiss if it did not include a Riva, in spite of the fact that the company builds only with fiberglass these days. A mention of “wooden boat” often brings to mind Brigitte Bardot riding the waves along the French Riviera in a wooden Riva. Hers was a 1959 Florida, a model that first came to market in 1952.

Riva was established in 1842 on the shore of Lake Iseo, Italy, by Pietro Riva. In the 1950s, the company became known for the boats we conjure up: classy, sophisticated, well-crafted pleasure boats, starting with the Ariston, then the Tritone (the first two-engine yacht), the Sebino (the company’s first series), and shortly thereafter, the Florida, made famous by Bardot. Riva introduced the Aquarama in 1962 at the Milan International Boat Show and it immediately garnered attention and fans. In 1969, Riva started building in fiberglass, which it still uses today, although it continued to produce runabouts in wood until 1996, when the last Aquarama Special was built. In 2000, Riva introduced the 33-foot Aquariva, which most reflects the classic yachts of the 1950s and ’60s. And while its hull is constructed from fiberglass, the yacht still features a mahogany deck and finishings. Riva does not release prices, but they have been reported in the \$1 million range. If you desire a wooden Riva, you will have to look for a vintage model at enthusiast shows such as the Lake Tahoe Concours d’Elegance.

Showboating: Brigitte Bardot’s Riva, *Nounours*, was auctioned on May 23 by RM Sotheby’s. It was expected to bring in \$91,000 to \$136,000, but sold for \$163,800.

riva-yacht.com, 954.462.5527



Nounours, Brigitte Bardot’s 1959 Riva Florida, fetched \$163,800 at auction in May.



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// Chris-Craft

Chris-Craft was once the world's largest manufacturer of mahogany runabouts, although today the company offers only fiberglass lookalikes of its original wooden boats. The company got its start in Algonac, Mich., when 13-year-old Chris Smith built his first wooden boat, a skiff, in 1874. In 1881, he joined forces with his brother Hank to build standardized runabouts full time. The actual company of Chris Smith and Sons Boat Co. came to be in 1922 and offered 24- to 33-foot runabouts. After World War II, Chris-Craft got back into pleasure craft, offering more than 100 different models, from do-it-yourself kits to plywood to aluminum and steel, and finally to fiberglass. Its 50-foot Constellation model, built in mahogany, ceased production in 1971. Today, the Capri 21, which debuted in 2013, most closely resembles the runabouts of the 1930s, with a vertical



bow and stainless-steel bow plate, along with a sloped tumblehome. And while it is built of fiberglass with all of the modern amenities, the Capri 21 features a wood deck and fittings, and styling reminiscent of the 1930s. The starting price is \$68,730.

Showboating: The 22-foot U-22 Sportsman was the model featured in the film *On Golden Pond*, which renewed interest in all of these beautiful mahogany boats. 📺

chriscraft.com, 941.351.4900



Chris-Craft builds the Capri 21 (top) in fiberglass with all the modern amenities, but its design channels the brand's classic models, such as the 1941 barrelback (bottom).

TOP: FOREST JOHNSON



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129/132 FLYWAY DRIVE

Price: \$7,900,000 | Sq Ft: 6,008 | View: Ocean
Bedrooms: 6 | Bathrooms: 7 1/2

Located in Vanderhorst Plantation behind the second security gate, this expansive ocean view property is move-in and vacation-ready, within very easy access to all of Kiawah Island's world-class amenities, and offers beautifully landscaped grounds that are graced with a large swimming pool, putting green, regulation tennis court, and covered pavilion—everything required to start building priceless Kiawah memories. Gracious and livable, the Georgian style estate is situated on nearly 2.5 acres and enjoys stunning ocean views, a private boardwalk, and meticulous landscaped grounds adorned with tropical palms and palmettos, flowering plants, natural pines and oaks, as well as manicured boxwoods and evergreens.



17 ROYAL BEACH DRIVE

Price: \$3,895,000 (F) | Sq Ft: 5,251 | View: Woods
Bedrooms: 6 | Bathrooms: 5 1/2

Located within the exclusive Royal Beach neighborhood, this handsome home is just a 3-minute walk to the beach, as well as Kiawah Island's world-class amenities and distinctive venues. Professionally decorated throughout, the open floor plan features a pleasing mix of rich walnut flooring, beamed and coffered ceilings, crisp trims, as well as over-sized windows and doors that open to multiple outdoor living spaces. The stunning gourmet kitchen attends a warm, inviting breakfast room with French doors out to a shaded brick and ipe-decked screened porch that overlooks the lush back lawn. A magnificent clubroom with shiplap cathedral ceilings and floor-to-ceiling stone fireplace is perfect for entertaining. The private master suite features an expansive Carrara marble-appointed en suite with steam shower and French doors that open out to a covered veranda.



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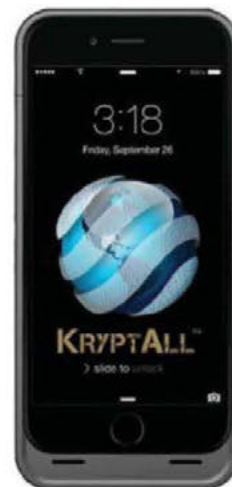
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Victory Lap

NASCAR DRIVER Joey Logano has devoted his life to going as fast as he can. But when he is not racing, he spends his time in pursuit of things from the days when everything went slower. Yes, the 25-year-old winner of this year's Daytona 500 collects antiques. Many of them are related to cars, and he has a budding collection of American classic automobiles, including a 1959 Cadillac (the old cars, he says, help him avoid speeding tickets because they feel like they are going fast when they are not).

Two years ago, he was browsing at a shop in Midland, N.C., when he spotted a particular tall, skinny gas pump amid a collection owned by Miles Little, a dealer and restorer. Little says the driver "lit up" when he saw it. The Wayne 40 pump was made in 1934, and the front reports the price of a gallon: 15 cents, including tax. Its rarity and art deco styling make it worth at least \$11,000 today, Little says. But more significant to Logano is its bright red-and-yellow Shell Gasoline logo.

As a teenager, Logano was the most hyped NASCAR driver in history. Then he had a disastrous first four years, winning only two races and losing his job and his sponsors. Two years ago, Shell took a chance on him, becoming a sponsor of his No. 22 Team Penske Ford Fusion. Since then, his career skyrocketed: He has had seven victories in a little more than two seasons, including the prestigious Daytona. So Shell refueled his career, so to speak, and the connection between this driver and his sponsor is more personal and important than most. The pump is now displayed in Logano's race shop in Charlotte, and Logano says, "I sit there and think, how cool it would have been to have been able to pull up in some of my classic cars back in the day."

—MATT CROSSMAN

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